

TOP RIFFS OF THE LAST DECADE!

Guitar

THE MAGAZINE YOU CAN PLAY

GUITAR ONE SONGS
LED ZEPPELIN
LIVING LOVING MAJO
BUDDY GUY
DAMN RIGHT, I'VE GOT THE BLUES
WES MONTGOMERY
AIREGIN
WEEZER
PERFECT SITUATION



CLASSIC INTERVIEWS!

TOP TENS!

PAGE
COBAIN
DIMEBAG
VAN HALEN
AND
MANY
MORE!

ARTIST
LESSONS
COOL GEAR
INNOVATIONS
BREAKOUT
BANDS

10
YEARS OF BUILDING BETTER PLAYERS
1996 **2006**

PLUS!

25 MUST-KNOW LICKS
THE DECADE IN REVIEW
OUR BIGGEST BLUNDERS

Future
MEDIA WITH PASSION

021
\$7.99US \$9.99CAN
0 09281 02142 1



PRO TONE FOR YOUR DESKTOP.

Thousands of professional producers, engineers, and musicians rely on Line 6 for direct recording on countless platinum albums. Now we're introducing the world's first line of simple recording & modeling interfaces with our pro grade tone for guitar, bass, vocals, and more.

Vocal Preamp Models based on* Neve, Avalon and more (6 Models)

Professional Bass Tone from Line 6 Bass PODxt™ (5 Amp Models)

Complete Guitar Amp and Effects Rig from Line 6 PODxt™ (16 Amp Models and 24 Effects Models)

Use included GearBox™ tone software alongside popular Mac® and Windows® based recording programs

The Pro Tone Recording & Modeling Interface.

TONEPORT™

Learn more about TonePort UX1 and UX2: ► www.line6.com

UX1



- Microphone Input (XLR) with preamp
- 1/4-inch Instrument Input
- Dual/Stereo Line Inputs (2 x 1/4-inch)
- USB-powered
- 44.1/48KHz, 16/24 bit recording
- 96KHz mode, 32 bit processing

UX2



- 2 Mic Inputs with Phantom Power
- Normal & High Gain Instrument Inputs
- Stereo Line In/Out & S/PDIF Digital Out
- USB-powered
- 44.1/48KHz, 16/24 bit recording
- 96KHz mode, 32 bit processing



Ableton Live Lite – Line 6 Edition Included. Start Recording Now!

* All product names used in this advertisement are trademarks of their respective owners, which are in no way associated or affiliated with Line 6. These trademarks of other manufacturers are used solely to identify the products of those manufacturers whose tones and sounds were studied during Line 6's sound model development. Mac is a registered trademark of Apple Computer, Inc. Windows is a registered trademark of Microsoft Corporation.

NEW

The Reverend HORTON HEAT

the illustrious Reverend Horton Heat



says...

Rejoice Ye Sinners,

SONIC SALVATION IS HERE



INTRODUCING THE
GREATEST INVENTION OF ALL THE AGE!
to
REMEDY ALL YOUR PHONIC ILLS

WITH
MELODIOUS HOLLOW BODY EDIFICATION

THE G6120RHH JIM "REVEREND HORTON HEAT" HEATH GUITAR!

LISTEN IN AMAZEMENT

AS THE 1958-STYLE TV JONES® CLASSIC PICKUPS AND CONTROL
SETUP, PINNED ADJUSTO-MATIC BRIDGE AND SPERZEL® LOCKING
TUNERS CONJURE-UP MUSICAL NOTES EQUAL ONLY TO A LADY OR
GENTLEMAN POSSESSED WITH THE SPIRIT OF ROCK AND ROLL!

BE ASTOUNDED BY THE EYE-ENTRANCING

MARK OF THE ALMIGHTY "G" BRAND EMBLAZONED ON ITS
VINTAGE MAPLE STAIN NITROCELLULOSE LACQUER FINISHED BODY
COMPLETE WITH BOUND OVERSIZED F-HOLES AND MULTIPLE AGED
BODY BINDINGS. PAY HEED TO THE MYSTERIOUS TRANSPARENT
PLEXI PICKGUARD! AND, REMINISCE IN STYLISH YESTERYEAR WITH
THE 1955-STYLE AGED VINTAGE WIDE-BLOCK PEARLOID®
POSITION MARKERS WITH WESTERN MOTIF OF CACTUS,
STEER HEADS AND FENCES!



Jim "Reverend Horton" Heat
Jim "Reverend Horton" Heat

Photo: Robert Knight

© 2005 Gretsch. All rights reserved.



To find an authorized dealer
near you, utilize the latest
miraculous invention of our
contemporary society - none
other than the World Wide
Web - and go to
www.gretschguitars.com!
Hallelujah!

GO VISIT YOUR LOCAL
GRETSCH® ROCKIN'



REVIVAL TENT

ADDITIONAL ACCESSORIES ALSO AVAILABLE

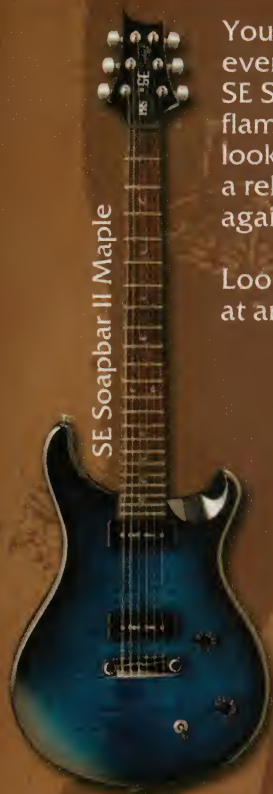
GRETSCH

That great Gretsch sound!

Meet The Family

You now have more ways to express yourself with the ever-growing line of PRS SE guitars. The new SE Custom and SE Soapbar II Maple feature a veneered maple top for fans of flamed tops. For those who like a more subdued, understated look, the classy matte finish SE Standard is sure to please. Also, a relative just returned from exile: Tremonti SE's are available again in Black and Platinum - just like before.

Look for the full line of affordable, high-quality PRS SE guitars at an authorized PRS dealer near you.





FEBRUARY 2006

FEATURES

72 The Top 10 Gear Innovations of the Last Decade

Michael Ross, our longtime intrepid gear man, takes a look back at the last decade in equipment, giving special props to the technological innovations and evolutions that have made the absolute biggest impact on your guitar playing.

77 Top 10 Guitar Schools

Since the moment we jumped into this business, we have always touted *Guitar One* as "The Magazine You Can Play," and we think we've lived up to that billing. Through our lessons, transcriptions, Riff Boxes, and other tutorials, we've tried hard to bring you the best in instructional editorial, by the best teachers we could find. And in 2000, knowing that you also want to learn from your heroes, we introduced our Guitar School department, which has featured some of the greatest guitar players in the world. Here are 10 of our favorites.

84 Breakthrough Artists: Our Hits & Misses

When we came up with the Breakthrough Artist editorial concept, in early 1999, we envisioned it as a showcase for skilled artists that our readers would eventually hear on the radio. At the time, labels were flooding the market with new bands, and so we decided to do the noble thing and each month sift through all this new music in hopes of finding the Next Big Thing. It was a chance for us to tout music we really liked—but it was also a chance for us to pick the wrong artist and look like idiots, something we did with disturbing frequency.

90 Our Top 10 Interviews

While lessons have always been our forte, our interviews over the last decade, with their guitaristic slant and instructional overtones, come in a close second. We've been fortunate enough to sit down and chat—about subjects that actually matter—with the very biggest names in guitar. That in itself made it a serious challenge to whittle nearly 300 full-length interviews down to the 10 we felt were among the most significant. But we think we did a pretty good job. See if you agree.

SONGS

134 WES MONTGOMERY
Airegin

142 WEEZER
Perfect Situation

149 LED ZEPPELIN
Living Loving Maid

155 BUDDY GUY
Damn Right, I've Got the Blues

John Frusciante
page 90



CD-ROM

Tuning Notes Track 69

FEATURES

COVER STORY

Slash Track 42
Dimebag Darrell Track 43
John Petrucci Track 44
Pat Metheny Track 45
Joe Satriani Track 46
Robben Ford Track 47
Pat Martino Track 48

LESSONS

Noise & Feedback Tracks 1-2
Lesson Lab Tracks 3-24
Rhythm Methods Tracks 25-36
Soloing Strategies Tracks 37-41
Acoustic Cafe Track 50
Guitar Archives Tracks 51-55
Basic Training Tracks 56-60
Return of the Shred Tracks 61-65
Last Licks Tracks 66-68

SONG PLAY-ALONG

"Damn Right, I've Got the Blues"
Track 49

*Copies of *Guitar One* with the CD-ROM (\$7.99 U.S.) are not available on newsstands outside of North America.

DEPARTMENTS

- 18** FIRST NOTE
20 NOISE & FEEDBACK
Your Questions Answered

OPENING AXE

- 25** Top 10 Blunders
26 SCREEN TEST
28 SOUNDCHECK
31 RIFF BOX
Top Riffs of the Decade
41 LESSON LAB
25 Must-Know Licks
47 RHYTHM METHODS
Pedal Point Riffs
51 SOLOING STRATEGIES
Open-String Concepts

GEAR BOX

Equipment News & Reviews

- 54** Boss GT-PRO
58 Reverend Rick Vito
60 Gretsch Billy-Bo
62 Krank Chadwick
64 Izotope Trash
66 Ampeg Scrambler
Digitech JamMan
Italia Maranello Speedster
68 HEAR & NOW
70 BACKLINE BLUEPRINT
Exodus
162 MARKETPLACE
177 ADVERTISER INDEX

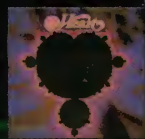
COLUMNS

- 170** ACOUSTIC CAFÉ
Andres Segovia
172 GUITAR ARCHIVES
Timeless Funk
174 BASIC TRAINING
Minor Scales
176 RETURN OF THE SHRED
Hybrid Scales
178 LAST LICKS
Jumpin' Jack Jazz



performance is our passion

- angled headstock
- grover machine heads
- sustain, sustain, sustain
- choice woods
- legendary design
- body-contoured back
- placed hollow cavities
- for more "acoustic" tone
- slightly narrower nut
- premium electronics
- light up the strings
- alnico classic humbuckers
- since 1873
- lifetime warranty



Nancy Wilson of Heart and her Les Paul® Ultra
www.heart-music.com

Epiphone

Call 1.800.444.2766 or visit us at www.epiphone.com

performance is our passion

a part of the Gibson family of brands

ROCK OUT WITH



- Distortable or Clean Flexwave EV6 Guitar Preamp w/ Gain, Level and 3 Band EQ
- Stereo RCA Inputs for CD Player (Post EQ and Level)
- Effects Loop/Stereo In Jacks to Connect a Pedal Board or Auxiliary Guitar Preamp
- Balanced Line Out with Level Control for Recording or DI to the House PA
- Speaker Compensated Headphone Jack for Private Practice

www.crateamps.com



YOUR BLOCK OUT

Introducing the new **Crate PowerBlock** stereo guitar head. The CPB150 packs 150 watts RMS of rugged power into a compact, 4.6 lb. package.

There is nothing else like the PowerBlock. Use it as your main amp, with a pedal board, off-board preamp or as a rock-solid backup to your current rig. You'll never want to go to another gig without it.



Actual Size.


- Includes Padded Gig Bag w/ Shoulder Strap
- Switch Mode Power Supply Automatically Adapts to Worldwide Voltage Use
- Stereo or Mono Operation (75 Watts Per Side Stereo, 150 Watts Mono Bridge)
- Suitable for Guitar, Bass, Keyboard or Electronic Drums
- 5 Year Transferrable Warranty

CRATE
POWER
BLOCK



crate your own sound

© Copyright 2005 Crate Amplifiers. All rights reserved.



STILETTO. THE EL34

EVOLUTION & REVOLUTION

IT BEGAN IN ENGLAND, a brash and urgent sound, bright—with layers of harmonics and a gut-punch of hard hitting mids that transition into a tight resonant bottom. The trademark sound of EL34's being punished emerged as the heavy side of Rock 'n Roll — cast forever in guitar amp lingo as the classic British Sound.

YET THE VERY SPIRIT OF AMERICA is founded on pioneering new ground in a search for something better. In this spirit we created the Stilettos™.

THESE EL34 DYNAMOS cover two power ranges; the elastic

vintage feel of the 100 watt DEUCE or the crush of the TRIDENT'S 150 watt tight-tracking authority. Both feature Multi-Watt™ Channel Assignable Power for tailoring each preamp's sound. Patent pending

THE STILETTOS' SIX PREAMP MODES start by paying tribute to the classic British sounds we all know and love with CRUNCH, which appears in both Channels 1 and 2. This sound, though familiar, will likely make future comparisons to your favorite Brit amp difficult.

PUSHING THE ENVELOPE OF CLEAN SOUNDS, we fitted Channel 1 with TITE and FAT CLEAN

modes. You haven't heard cleans like these from other EL-based circuits.

AND IF IT'S GAIN YOU CRAVE, Stilettos deliver a new and amazing palette of searing hi-gain sounds in the Brit-inspired TITE GAIN and the viscous FLUID DRIVE modes. Meanwhile high settings in the CRUNCH mode of both channels cover the region just below these two flame-throwing lead modes.

BUT DON'T TAKE OUR WORD FOR IT... check out what the world's top reviewers have to say about the Stilettos. And remember... these guys get to play everything!



SOUND EVOLVES

CRITICAL ACCLAIM

"A manufacturer's sincerity of purpose is reflected in its commitment to quality and attention to detail, and Mesa/Boogie has been an industry leader in this regard for decades."

Guitar Player—June 2005

"The overdrive this voicing delivers with valve rectification switched in has to be heard to be believed, it's almost unreal compared to any other amp apart from a Rectifier."

Guitarist—Feb./Mar. 2005

"The Stiletto represents another high-water mark as Mesa/Boogie continues to pursue the leading edge of modern amp design."

Guitar Player—June 2005

"The sheer resolution of this amp is just goddamn incredible. There isn't the slightest hint of muddiness to be found anywhere, and especially on the 'tite' settings"

Guitarist Australia—Feb./Mar. 2005

"The extremely versatile six-mode Stiletto casts a lush harmonic haze over the classic EL34 tones while punching into a deviant new world of defiant British manners."

Guitar World—2005

"Immense volume, balls, grind and punch are just four of the reasons why you won't believe your ears."

Guitar Buyer—May 2005

"Mesa's new Stiletto Deuce and Stiletto Trident amplifiers continue in the tradition of Smith's legendary creations. With their ripping EL34 power sections and high-octane six-mode preamps, the all-tube Stiletto may reshape existing notions of British-style aggression and tone."

Guitar World—2005

"We'd urge you to try a Mesa Stiletto right away. It takes the classic British sound as its base, then builds on it with extra balls, gain and astounding flexibility for literally any style of rock."

Guitar Buyer—May 2005

STILETTO FEATURES INCLUDE:

Build Your Dream Amp!



STILETTOS MAY BE CUSTOM ORDERED.... in a multitude of vintage dress options including leathers, embossed leathers, hardwoods and jute grilles. See these options at our Custom Design Gallery online at www.mesaboogie.com/gallery

DEUCE — POWER — TRIDENT



Select Each Channel's Power: Individual MULTI-WATT™ SWITCHES offer a choice of a juicy vintage-inspired 50 watts or Full Power (100w Deuce and 150w Trident).

CHANNEL 1 — PREAMP — CHANNEL 2



Channel 1 Gain Select: Channel 1 offers two traditional-gain Clean choices, or, choose the mid-gain authority of CRUNCH for grinding rhythm sounds.

Channel 2 Voicing Switch: Channel 2 starts with CRUNCH and ascends the gain scale with the British-inspired TITE GAIN and the harmonic spread of FLUID DRIVE™.

READ THE FIVE COMPLETE REVIEWS for the Mesa/Boogie Stiletto Deuce & Trident. **Plus an Interview with Designer and President Randall Smith, on the concept behind the Stiletto** at our web site: www.mesaboogie.com/Reviews



Mesa Boogie, 1317 Ross St., Petaluma CA 94954
707-778-6565 • www.mesaboogie.com



TONE SO GOOD IT'S GUARANTEE



"I've used DigiTech live and in the studio for years.

DigiTech has proven itself with sound quality and durability. Definitely well worth it!"

Michael Wilton, QUEENSRÿCHE



"I've been using DigiTech in my studio since 2001 for all my tones and multi-effect

processing and I always get the results I'm looking for fast without having to tweak for hours."

Glenn Drover, MEGADETH / EIDOLON



"The new GNX3000 has some of the most outstand-

ing amp models I've ever heard — plus great effects and computer recording capability."

Craig Anderton, Reviewer, Author, Musician



"GNX3000 is an essential piece in my home recording

setup — great sounds from jazz to blues to metal — it's easy to use... just plug-in and go."

Josh Rand, STONE SOUR

Designed by tonally-obsessed, guitar-playing engineers in the rock 'n' roll underground of Salt Lake City ■ Learn more about our new modeling technology & all the other features



DigiTech®, the leader in multi-effects, proudly announces an industry “first” — the 30-Day Tone Guarantee. If you don’t agree that the GNX3000 Guitar Workstation®’s amp models and effects deliver a stunning new dimension of tone and feel, we’ll refund your money!*

Using breakthroughs developed while capturing the unique tones of Eric Clapton, Dan Donegan, Scott Ian — and collaborating with Eddie Kramer for Jimi Hendrix’s tone — we’ve created a true creative power tool for both stage and studio.

Put our tone to the test. Discover other cool GNX3000 features like recording capability and built-in drum machine. After all, we’ve already astounded some of the best ears on the planet...now we’re eager to impress you, too.

Our unique “GNX3000 Tone So Good It’s Guaranteed” offer ends January 31st, 2006.

*See your DigiTech dealer for complete details.



Discover all the amazing GNX3000 features at ■ www.digitech.com or www.guitarworkstation.com ■ or phone 801.566.8800

DigiTech
The Power to Create

H Harman International Company

Randall



A NEW ERA OF

AMPS LIKE YOU'VE NEVER SEEN OR HEARD BEFORE!

Introducing the all new Randall V2 and T2 guitar amplifiers powered by the revolutionary new power section technology called Valve-Dynamic™. This highly advanced take on hybrid amplification powers the V2 and T2 with so much reactive tone and feel that you'd swear it was a full set of power tubes under the hood. Each amp was designed with radically different front panel layouts and features to ensure they fulfill the needs for any type of player, whether you're the tone tweaker or the plug in and play type.

Developed for the guitarist who likes multiple tone shaping options, the highly complex V2 can produce basically any tone you want by utilizing both a full tube preamp as well as our renowned solid-state preamp circuit. The front panel Graphic EQ and Effects loop can also be quickly assigned and stored using the on board MIDI capability to any combination of the three channels.

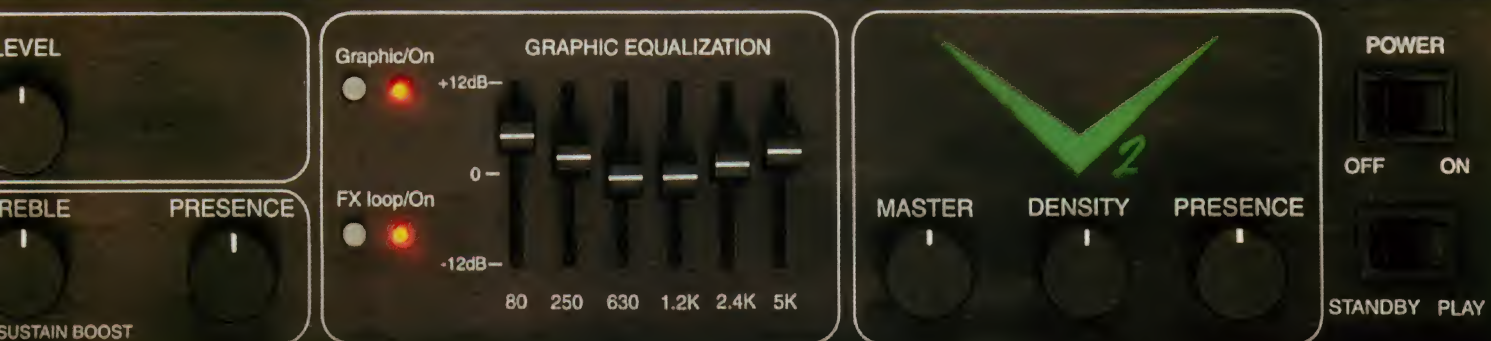
On the other hand, the T2 was designed with a simple, straight ahead front panel layout for a shorter, less complex signal path that produces an extremely powerful, punishing tone. This brute is also highly versatile with three modes that offer a huge array of tones while still catering to those who hunger for gain. Both models include the MIDI foot controller for assigning effects to any of the channels. To hear it for yourself see your local participating Randall dealer or go online to randallamplifiers.com/valvedynamic.

V2/T2 Main Specifications and Features:

- 400W @ 4 ohms
- MIDI in/thru
- Power Amp Density & Presence Controls.
- Series or Parallel Effects Loop
- Mic Eliminator Direct Recording Output
- World Voltage Selector



randall



AMPLIFICATION

THE POWER OF VALVE-DYNAMIC™

Breaking the tone barrier between Tube and FET has been a challenge to most amp designers for a long time. However, during the recent development of the new V2 and T2 we made several ground-breaking discoveries that allowed us to zero in as to why tube power reacts and feels so much differently than a traditional solid-state power amp. Those discoveries resulted in the revolutionary Valve-Dynamic™ power section.

Incorporating a single 12AT7 tube to drive a large Mosfet output circuit, this highly advanced power circuit has a natural compression which clips extremely soft at higher volumes reacting very much like a traditional power tube. The key to this new circuit was capturing the true frequency response curve of a standard power tube which has very distinct characteristics to that of solid-state power amp. Our new Valve-Dynamic™ circuit captures a tube's reactive qualities and warm musical character and feel and matches it with the durability of a 400 watt Mosfet power amplifier.

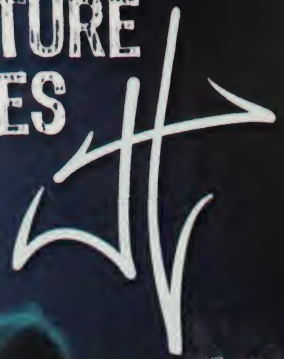
Valve-Dynamic™ technology can be found in the V2 and T2 as well as the new line of G3 series products currently available. For more info or to hear and feel any of the new Randall amps with Valve-Dynamic™ technology, visit your local participating Randall dealer or go online to randallamplifiers.com/valvedynamic.





JAMES HETFIELD

SIGNATURE
SERIES



Truckster



GUITARS
& BASSES

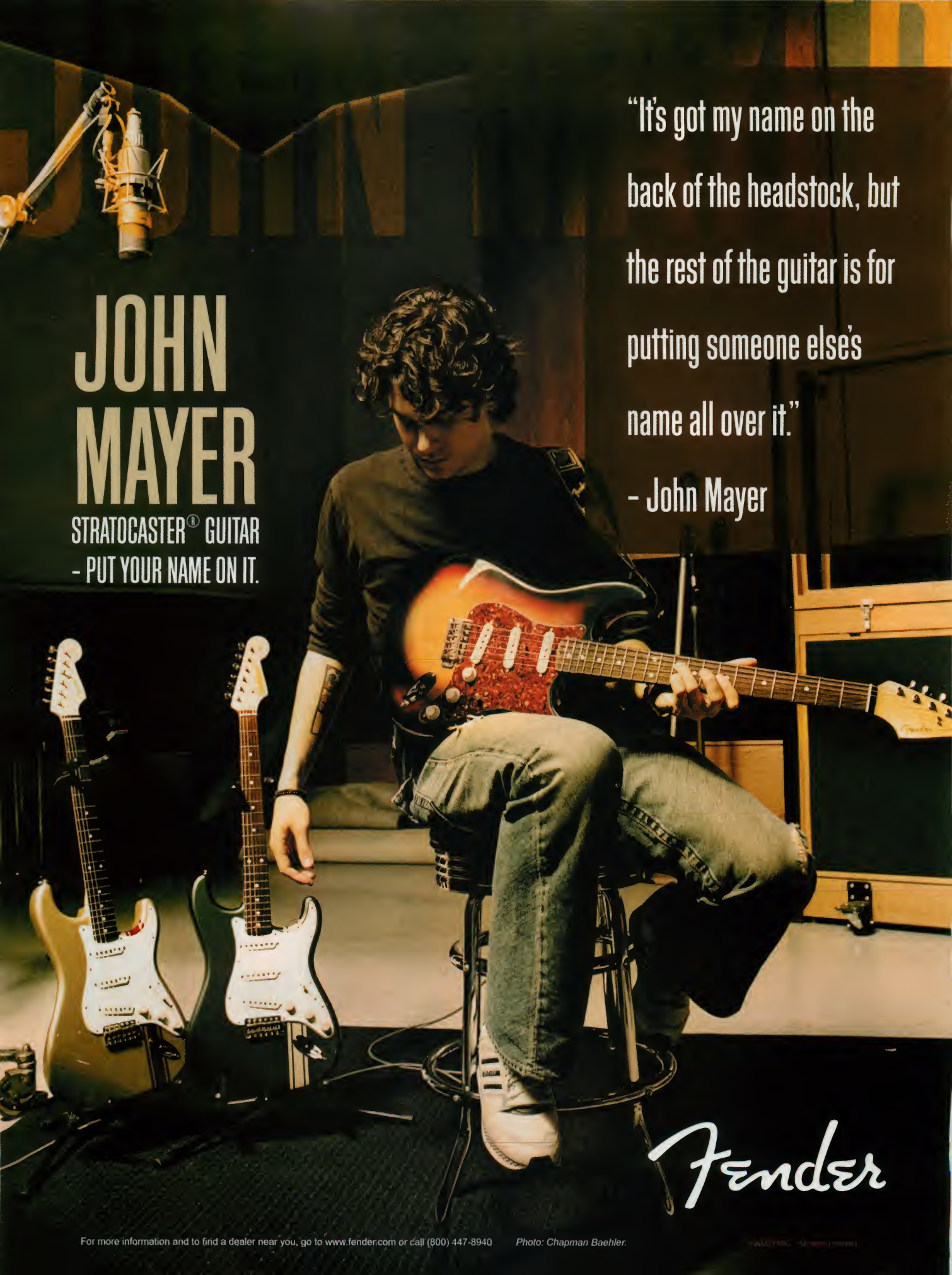


Supporting music education through
Musicians Institute · www.mi.edu

Photo by Niclas Svanlund

AVAILABLE IN LTD AND ESP
SIGNATURE SERIES MODELS

esp guitars.com



JOHN MAYER

STRATOCASTER® GUITAR
- PUT YOUR NAME ON IT.

"It's got my name on the
back of the headstock, but
the rest of the guitar is for
putting someone else's
name all over it."

- John Mayer

Fender



THE BEST DRESSED PLAYERS

WEAR

LEVY'S GUITAR STRAPS

At music stores everywhere.



Ali Handal PM28-2G-BLK

Alex Bach M17T01-CRA

Cindy Alexander MSS2-35

www.levysleathers.com



The Legend Returns

est. 1958



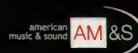
FASTEST NECK ON THE PLANET

see why at www.hagstromguitars.com



email: info@hagstromguitars.com

www.hagstromguitars.com





10 Years of 'One'

Ten years... you don't reach a landmark like this on good looks alone; many talented editors, writers, instructors, and support staff have passionately contributed to these pages over the years. For starters, *Guitar One* would not exist if not for Wolf Marshall and Jeff Schroedl, both former editors in chief, who saw a void in the guitar-magazine market and decided to lay the framework for *Guitar One's* lesson- and music-based mission. And I'd be remiss if I didn't mention that former Editor in Chief Troy Nelson was there nearly from the start as well. Troy started working with *Guitar One* on the third-ever issue, as the music arranger, and under his leadership the magazine experienced its greatest gains in terms of growth, quality, and respect in the industry. To all three of these visionary leaders: I owe you a debt of gratitude, and I'd like to thank you sincerely for all I've learned from your example.



Editors in Chief may steer the boat and make the tough decisions, but the reality is, nothing gets done without a tremendous effort from the editorial staff and the writers, as well as the art, production, and advertising departments. West Coast Editor Dale Turner has the longest current tenure at *Guitar One*. His talents and value to the magazine are immeasurable, his passion for all things guitar unequalled. Associate Editor Tom Kolb knocks the ball out of the park each month with Soloing Strategies, and his occasional feature lessons always hit the mark. Contributing writer Bob Gulla has had as much to do with shaping the voice of *Guitar One* as anyone over the past five years, and he's become our go-to guy whenever we need someone to reel in the Big Story. Gear gurus Michael Ross and Douglas Baldwin not only know a thing or two about great tone, but they're

great guys to boot. Contributing Editor Sean McDevitt bravely filled Dave Rubin's sizable boots in covering the blues circuit; plus, he keeps us out of trouble each issue, making sure our songs and riffs are properly licensed. Multimedia Creative Director Peter Heatley wades masterfully through a swamp of video footage, audio files, and spreadsheets each month to build our CD-ROM. With all due respect to those who held the position in *Guitar One's* past, Art Director Adam Fulrath has far and away the best collection of *Star Wars* toys I've ever seen. But seriously, his and his staff's ability to make our magazine look as great as it does each month with such a tight and demanding schedule is downright amazing. And to our Production Coordinator, Janene Fudzinski (in my opinion the hardest-working person on our staff), a huge thank you for putting up with our habit of making deadlines by the skin of our teeth—and for your ability to stretch time when we occasionally (OK, often) go a just a *little* past deadline. To our Ad Director, Jason Perl, and the rest of the ad staff, thank you for selling your souls... um... ads each month; without you, we don't eat! And speaking of ads, thank you to all the gear manufacturers, record labels, and artists who support us. You inspire us.

Finally, I'd like to thank Executive Editor Chris O'Byrne, Music Editor Adam Perlmutter, and relative newcomer but already the voice of reason 'round here, Senior Editor Mac Randall, for their creative talents and tremendous efforts. I truly value your ideas, your opinions, and the way you "does good grammar"—not to mention your friendship. To be cliché for a moment, you guys rock!

Finally, I know I speak for the whole *Guitar One* family when I say our deepest thanks go to you, our readers, for being there each month. After all, without you, we don't have reason to exist. Cheers, and here's to another 10 years of pickin'!

Michael Mueller
Editor in Chief

VISIT OUR FORUMS AT **Guitaronemag.com**

Guitar One

Guitaronemag.com
Volume 9, Number 2

EDITORIAL

EDITOR IN CHIEF Michael Mueller
EXECUTIVE EDITOR Chris O'Byrne
MUSIC EDITOR Adam Perlmutter
SENIOR EDITOR Mac Randall
WEST COAST EDITOR Dale Turner
ASSOCIATE EDITORS Douglas Baldwin, Tom Kolb, Michael Ross
LICENSING COORDINATOR/CONTRIBUTING EDITOR Sean McDevitt
MULTIMEDIA CREATIVE DIRECTOR Peter Heatley
MULTIMEDIA EDITOR Albert Covelli
CONTRIBUTING WRITERS Chris Buono, Michael Butzen, Rusty Cutchin, Emilio Gonzalez, Bob Gulla, Philippe Herndon, Bob Keelaghan, Greg Koch, Troy Stetina, Matt Warder
MUSIC ENGRAVERS Wojciech Rynczak, Krystyna Rynczak

ART

DESIGN DIRECTOR Andy Omel
ART DIRECTOR Adam Logan Fulrath
DESIGNERS Scott Brandsgaard, Alexis Cook
PHOTO EDITOR Jimmy Hubbard
PHOTO RESEARCHER Anna O. Dickson

EDITORIAL AND ADVERTISING OFFICES

149 5th Ave., 9th Floor, New York, NY 10010
(212) 768-2966; FAX: (212) 944-9279
EMAIL Editors@guitaronemag.com
WEB PAGE Guitaronemag.com
SUBSCRIPTION INQUIRIES AND CHANGE OF ADDRESS
(800) 825-4942 or concustserv@cdsfulfillment.com

BUSINESS

PUBLISHER Greg Di Benedetto
greg@guitarworld.com
AD DIRECTOR Jason Perl
646-723-5419, jperl@futurenetworkusa.com
ADVERTISING SALES Robert Dye
646-723-5431, rdye@futurenetworkusa.com
ADVERTISING SALES Matt Charles
646-723-5426, mcharles@futurenetworkusa.com
WEST COAST ADVERTISING SALES Dan Brown
323-528-4200, dbrown@futurenetworkusa.com
CLASSIFIED AD MANAGER Jeff Tyson
646-723-5421, jtyson@futurenetworkusa.com
ADVERTISING COORDINATOR Anna Blumenthal
646-723-5404, ablumenthal@futurenetworkusa.com
MARKETING DIRECTOR Cassandra Magzamen
646-723-5443, cmagzamen@futurenetworkusa.com

PRODUCTION

PRODUCTION DIRECTOR Richie Lesovoy
PRODUCTION COORDINATOR Janene Fudzinski

CIRCULATION

CIRCULATION DIRECTOR Lori Birney
CIRCULATION MANAGER Crystal Hudson
NEWSSTAND MANAGER Kellie Smith
FULFILLMENT MANAGER Diane Rewerts

FUTURE US, INC.

4000 Shoreline Court, Suite 400, S. San Francisco, CA 94080
www.futurenetworkusa.com

PRESIDENT Jonathan Simpson-Bint

VICE PRESIDENT/CFO Tom Valentino
VICE PRESIDENT/CIRCULATION Holly Klingel
GENERAL COUNSEL Charles Schug
PUBLISHING DIRECTOR/GAMES Simon Whitcombe
PUBLISHING DIRECTOR/TECHNOLOGY Chris Coelho
PUBLISHING DIRECTOR/MUSIC Steve Aaron
PUBLISHING DIRECTOR/BUSINESS DEVELOPMENT Dave Barrow
EDITORIAL DIRECTOR/TECHNOLOGY Jon Phillips
EDITORIAL DIRECTOR/MUSIC Brad Tolinski
DIRECTOR OF CENTRAL SERVICES Nancy Durlister
PRODUCTION DIRECTOR Richie Lesovoy

Future Network USA is part of Future plc.



Future produces carefully targeted special-interest magazines for people who share a passion. We aim to satisfy that passion by creating titles offering value for money, reliable information, smart buying advice and which are a pleasure to read. Today we publish more than 150 magazines in the US, UK, France and Italy. Over 100 international editions of our magazines are also published in 30 other countries across the world.

Future plc is a public company quoted on the London Stock Exchange (symbol: FUTR).
ISSN 1045-6295

NON-EXECUTIVE CHAIRMAN Roger Parry
CHIEF EXECUTIVE Greg Ingham
GROUP FINANCE DIRECTOR John Bowman
Tel +44 1225 442244
www.futureplc.com

REPRINTS For reprints, contact Reprint Management Services,
717.399.1900 ext. 100

XLTM SHEER MAGNETISM

BEST-SELLING D'ADDARIO XLs attract you
with their powerful magnetism and keep you coming
back for their DISTINCTIVE, BRIGHT TONE
AND SUPERB INTONATION.



D'Addario
the Player's Choice

www.daddariostrings.com

©2004 D'Addario Music Corporation. All rights reserved. D'Addario is a registered trademark of D'Addario Music Corporation. XL is a registered trademark of D'Addario Music Corporation. EXL is a registered trademark of D'Addario Music Corporation. All other trademarks are the property of their respective owners.

NOISE & FEEDBACK

Your Questions Answered

Pentatonic Alternatives >> Can an Amp Get Frostbite? >> Girl vs. Guitar

Dear Guitar One:

My use of pentatonic scales has sounded stale and boring lately. Can you make some suggestions for how to improve it?

Jeremy Batten
Fairmont, WV

Dear Jeremy:

Pentatonic scales always make me think of the board game Othello—they take a minute to learn and a lifetime to master. And while memorizing their positions and putting the notes into action takes only a few practice sessions, finding new applications for them can be tremendously frustrating. Here are just two that you may find useful.

Key-based pentatonic substitutions are simple: for any key, you can play a pentatonic scale beginning on either the root, the 9th (2nd) or the 5th. For instance, in C major, you can use a C, D or, as in the second measure of **Fig. 1**, G major pentatonic scale. The same relationship holds true for minor keys, with the minor pentatonic scale replacing the major.

You can also find pentatonic applications in the upper structures of chords. An upper structure comes from extending a triad to the 7th degree or beyond, resulting in two or

more separate triads. The second measure of **Fig. 2** features the chord C7#5:9 (C–E–G#–Bb–Db). The notes Db, E, and G# form a Db minor triad; therefore, over this particular chord, you can play a Db pentatonic minor scale.

Finding these types of substitutions takes patience and analysis, but it'll help keep your pentatonic playing fresh and interesting.

—MATT WARDER

Dear Guitar One:

Is it harmful to leave a tube amp in the trunk of a car overnight during the winter months? I live in Colorado, so it gets pretty damn cold.

Antonio Lopez
via e-mail

Dear Antonio:

Yes, it *does* get pretty damn cold in the Centennial State, doesn't it? I bet *you* wouldn't want to spend the night in the trunk of a car there, would you? Well, your amp doesn't, either. I know it's a pain in the butt, but haul that gear inside if you want it to last. Here's why: Let any piece of gear get really cold before you bring it inside, and it'll collect moisture like a glass of iced tea in August. That moisture will collect in all the nooks and crannies of your amp, causing oxidation and potential short circuits.

Tube amps are doubly fragile, as those little glowing glass bottles could crack if exposed to a rapid change in temperature. Invest in a hard road case (or at least a heavy-duty cover), let your gear cool down post-gig, and haul it in and out as quickly as possible.

—DOUGLAS BALDWIN

Dear Guitar One:

I have a live-in girlfriend who won't abide one more addition to my guitar collection. One more and she's leaving, or so she says. But you see, there's this vintage Fender Tele online that I have to own. Is there any way I can get the guitar and keep the girl?

Ryan O'Malley
via e-mail

Dear Ryan:

There has to be more to this than just guitar vs. girlfriend (like how many guitars you already own, and why one guitar would threaten a relationship). But I'm not Dr. Phil, so I'm not going there. Instead, consider these strategies:

- Say this: "I saw this guitar that was made on *your birthday*, so I named it after you, and I wrote you this *beautiful song* on it."

- Or this: "Oh, that? That's that old guitar I let the drummer borrow. Thank God he finally gave it back."

- Learn to play something new on the guitars you already own. Impress your girlfriend with your dedication. You might even make a broad analogy between your dedication to the guitar and your dedication to her. Then bring up the Tele.

- Play the shell game: Line the cases up over *there*, and keep the guitars over *here*. Open and close the cases, replacing guitars as needed. She'll never notice the Tele.

In favor of the Tele, consider this: you don't have to talk to it after you've played it. But buy the Tele a drink, take it out to dinner, and see what you get at the end of the night. Of course, you might also take a look in the mirror, bub. (Q) What's the difference between you and that vintage Tele? (A) One has matured. —DB

Fig. 1 Track 1

J = 200 (♩ = $\frac{3}{4}$)

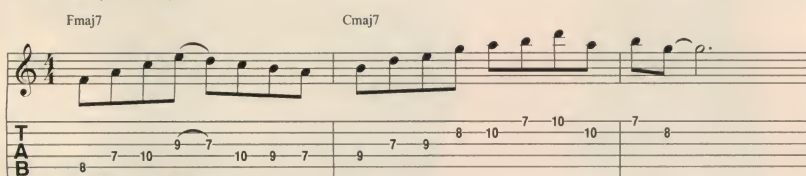


Fig. 2 Track 2

J = 200 (♩ = $\frac{3}{4}$)



Please send your questions to:
Editors@guitaronemag.com

Hear the truth, the whole truth and nothing but the truth—onstage and off.

Onstage, it's all about fidelity. Shure E Series earphones provide the exceptional clarity you need so your performance can grow. Offstage, it's all about inspiration. Feed your head. Open your eyes. Alert your brain to the possibilities. Whether through your personal monitor system, MP3, CD player, or laptop, our sound isolating design gives you audio experience in its purest form.

Move your music to a new level with Shure E Series Sound Isolating™ Earphones. Truly, truth serum in plug form. Available in four models, ask your local authorized Shure dealer about the new E4.

www.shure.com



E Series

SOUND ISOLATING EARPHONES



E2

E3

E4

E5

WHAT GOES IN

YOUR EARS COMES OUT YOUR FACE.

SHURE
It's Your Sound

GO HOME
GO CHROME
OR
GO HOME



THE AD-SERIES VALVETRONIX AMPS.

SERIOUSLY HEAVY TUBE-DRIVEN TONE

WITH LOOKS TO MATCH. AND THE NEW

AD100VT IS SO LOUD, THEY'LL HEAR

YOUR VOX FOR BLOCKS. YOU'LL LIKE

THE WAY THE PRICE SOUNDS TOO.



OPENING axe

OUR TOP 10 BIGGEST BLUNDERS



Over the last few years, we've used this page to rag on dozens of big-name guitarists. Feelings were hurt—strangely, not so much those of the guitarists we skewered but yours. In the January 2003 issue, we said Jimmy Page's "Heartbreaker" solo sucked; you said we sucked. Burn! We said "The Beatles" was a stupid band name; you said we were stupid. And recently, after we said Eddie Van Halen needed to retire, you told us we needed to retire. Which ain't gonna happen.

We will, however, attempt to atone for our wanton disregard for your heroes by doing something so honorable, so totally frickin' selfless, that you'll welcome us back into your hearts in an instant (and re-up on that subscription). That's right, we're gonna turn the finger of derision on ourselves for once. Really let ourselves have it.

No, don't worry about us—we'll be all right. After all, we've had our share of high-fives-all-around moments over the past 10 years, too. More than we can count, to be sure. It's just that from time to time, due mostly to the sniffing of freshly lacquered (and very expensive, mind you) custom-shop guitars, we demonstrated a gross lack of judgment. Below are 10 such instances; we doubt there are many more. So go ahead, laugh if you must—you'll only be making it worse on whomever we go after next.



10 The Music of WWE, Sept. 2002

At the time, Sevendust had just written a theme song for WWE star Chris Jericho. So we threw the lot of them on the cover. "Slam Jams!" we called it, thinking ourselves quite clever. But you smelled what *Guitar One* was cookin', and you weren't buyin' it.



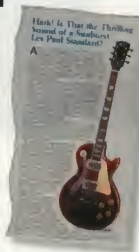
9 Battle of the Axes, Dec. 2003

Eric Johnson vs. Ani DiFranco! Lonnie Johnson vs. Michael Hedges! Doc Watson vs. ... Mick Ronson? The first-round bracket in our headcutting fantasy had 128 brilliant guitarists—and exactly 64 completely ludicrous matchups. Maybe from now on we should leave our love of sports in the living room, with the 42-inch plasma, the hot wings, and the 30-pack of Budweiser we consumed on Football Sunday before coming up with this horribly flawed game plan.



8 The "Sunburst," Oct. 2001

You alerted us to the fact that we misspelled "Ozzy" (with an "ie") in August 2002. Thanks for that! And though we got the "y" in "Stryper," we did call the band's guitarist, Oz Fox, "Ox" Fox. (Sorry, Oz.) But this gaffe here—an image of a Cherry Burst Les Paul in a sidebar about a Sunburst model—went beyond the everyday typo; we really looked like dumbasses. We'll have you know, however, that one in every five guitarists, and four in every five '80s-metal guitarists, is color-blind.

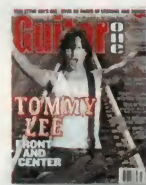


7 Earl "Hurricane" Hughes, June 2002

Legend has it that Hughes once beat back a deadly hurricane with a powerful all-night gig; that he felled a man with his steel guitar; and that his career was cut short by a 25-year stretch at Parchman Farm Penitentiary. If something seemed fishy about any of this, it's because he *wasn't real*! That's right, we totally made him up—cruelly overlooking the many unheralded *real* bluesmen out there with equally tantalizing tales.

6 Dave Grohl & Puff Daddy, June 1998

When Diddy ganked Led Zeppelin's "Kashmir" riff for his "Come With Me" single, we should have denounced the move and switched to Tupac. Instead, we put him on the cover, with Dave Grohl, who joined Diddy's "Family" for "It's All About the Benjamins," which we transcribed in this issue. Words cannot express the shame.



5 Tommy Lee Cover, July 2002

Hard up for a cover subject, we settled on Lee, who really looked the part with his five-string metal-riveted guitar, wife-beater, and outstretched, tattooed arms. Did we care that he had absolutely zero credibility as a player? Hell, no—he's Tommy F'in Lee, for cryin' out loud!

4 Staind Cover, July 2001

Our Staind photo shoot produced the kind of shots we'd like to bury in the classifieds. Short on options, we went with this close-up of Aaron Lewis's big-ass dome. We had to flip the image to suit the layout—a change that peeved Staind diehards, who are well aware Lewis's piercing is on his *left* eyebrow. Duh! But worse, we had dissed Lewis's stringman, Mike Mushok. Yes, we're still all broken up about it.



3 Fake Robert Johnson Photo, Oct. 1998

Years ago, we let ourselves believe that we had exhumed a never-before-seen photo—a still taken from a newly discovered film clip—of the legendary bluesman.

But it turned out a poster in the background advertises a movie made in 1940—two years after Johnson's death. It was then that we realized we'd be damned to use that same damn shot—the one with the dangling cigarette—in every damn Robert Johnson story, for all eternity.



2 Goo Goo Dolls Cover, Feb. 1999

The cover says "Oozing Goo!" "OOZING GOO," dammit! Have you ever glimpsed such an enticing line? This is to say nothing of the pinky-purple hue we cast over cover boy Johnny Rze ... Rze ... oh, forget it. And while his band was huge at the time, how on Goo's green earth could we have given John Boy top billing over JIMMY PAGE (who appears in a small inset at bottom right)?



1 Stars & Guitars, Dec. 2002

By rights, this should have been our biggest issue ever; we spent more time on it than we usually do on three combined. We wrangled such Hollywood institutions as Kevin Bacon and Tommy Chong, such sports heroes as Bernie Williams and Barry Zito, such personalities as Matt Groening and Andy Dick. And in the end, after we'd assembled all these hotshot celebs and put the crème de le crème on an impressive foldout, you let us know how much you cared: not one iota. "1st Annual!" we brandished on the cover, perhaps emboldened by our "session" with Mr. Chong. But forget about publishing another Stars & Guitars issue (which we won't); after this debacle, it's a wonder we ever published another issue at all.





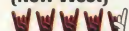
Eric Johnson

SCREEN TEST

DVDs in Review

Eric Johnson

Live From Austin, TX
(New West)



If you've only heard Eric Johnson's playing on record, you owe it to yourself to witness this tone king in the flesh. *Live*, taken from an *Austin City Limits* gig in 1988, is an in-your-face reminder of just how dazzling a guitar player can be, with Johnson shredding in a way that will appeal to all audiences. In other words, there's notey-ness without overindulgence. His precise attack—and "attack" is precisely the word—along with his pastel tones, puts melodicism above athleticism throughout, lending the show a stunning, almost narcotic feel.

SCENE STEALER: "Cliffs of Dover."



What else? Then again, the guitarist is at the peak of his skill on every single track, making this a Johnson fan's wet dream, the gig they've been waiting for—and the kind of performance that will make as many players put down their axes as pick them up.

Bob Marley

Live at the Rainbow
(Rhino)



Not to be confused with *Live!*, Marley's triumphant audio disc from 1975, this DVD, recorded two years later, in the summer of 1977, also captures the Jamaican ambassador at the apex of his worldwide commercial appeal. The package's second disc, *Caribbean Nights*, features yet another lengthy documentary on Marley's life and (high) times.

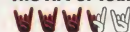


other lengthy documentary on Marley's life and (high) times.

SCENE STEALER: Guitar fans know that Peter Tosh and Al Anderson were Marley's best upstrokers, but Junior Marvin does a great job here, especially during his wah-wah-filled solos. Unfortunately, the camera folks aren't guitar fans, so we see criminally little of Marvin's fingerwork.

Shadows Fall

The Art of Touring (Century Media)



This low-budget, frequently funny homemade job kitchen-sinks its way through the lifestyle and music of one of today's best metal bands. True to its title, *The Art of Touring* tells the Shads' story through bus and backstage footage, concert clips, and official music videos.

The perfect companion to the 2002 album *The Art of Balance*.

SCENE STEALER: On "Thoughts Without Words" and "Of One's Blood," Jon Donais and Matthew Bachand, featured often on this magazine's pages, rip their way through twisting passages with ferocious yet melodic solo breaks and inspired speed picking.



Journey

Live in Houston 1981: Escape Tour (Sony)



In 1981, Journey was three years into an incredible string of hits that had already vaulted them into the company of rock's elite; virtually everything they threw at radio stuck. At this 1983 Houston show—originally filmed for MTV—the band seems buoyed by a sense of confidence that borders on invincibility, with high-pitched Steve Perry strutting across a vast stage and Neal Schon cranking out lick after searing lick. But while the audio and performance are passable, video clarity is suspect. The vintage interview footage on the bonus disc, meanwhile, will serve Journey fans well.

SCENE STEALER: Schon wanks happily through "Lights," issuing a reminder that he was once a pre-Van Halen shred dude who in the '70s had taken an apprenticeship with Carlos Santana. —BOB GULLA



EXTRAS

Testament

Live in London (Eagle Rock)

At their finest, Testament were a majestic fusion of precision and power, perhaps more so than any other band of their ilk. Here, the classic lineup—starting guitar gods Alex Skolnick and Eric Peterson—reunites at a London gig for

a fiery run-through of the group's best.

Queens of the Stone Age

Over the Years and Through the Woods (Interscope)

The video portion of this CD/DVD pack features a jittery, Chapman Baehler-directed gig film crammed with

cutting so quick as to disallow any extended musical scrutiny of the band. Still, it functions well as an MTV-type viewing experience for the hipster set.

Tommy Castro

Whole Lotta Soul
(Blind Pig)

Castro's Strat-powered rockin' soul and pure, blistering leads surge through this stiff gig, despite a nagging sax presence and a dance-floor ambience that calls to mind a middle-school sock hop.

Isley Brothers

Summer Breeze
(Eagle Rock)

Try as they might, not even the bogus audio, dubious film quality, and blasé backing band can spoil the epic guitar solo in the Isleys' soul-rock classic "Who's That Lady," as brother Ernie tears it up like nobody's business.

—BG





STEINBERGER™

STATE OF THE INSTRUMENT.

The Synapse
TransScale Guitar...
a NEW Classic.

so comfortable, you'll forget you have it on.

Since the introduction of the first Steinberger instruments in 1980, the Steinberger name has become synonymous with evolution, innovation, ergonomics and performance. Today, the NEW Synapse line continues that tradition with the revolutionary new TranScale guitar that allows you to change scale-lengths "on the fly" – from thundering baritone to simmering mandolin-like voicings. Add to that our patented Cybrosonic™ technology that combines graphite and wood, a phenolic fingerboard, 40:1 direct-drive tuners, EMG pickups with custom active EQ and an integrated proprietary piezo system and you've got the newest classic from Steinberger. And of course since it's a Steinberger, you know it's comfortable, balanced and ergonomically perfect. So strap one on today or join us at www.Steinberger.com to experience the complete line of Synapse instruments. Steinberger, part of the Gibson family of brands.



SOUND CHECK

Records in Review

Fleetwood Mac

Men of the World: The Early Years (Sanctuary)

★★★★★

The following facts may be unknown to (or forgotten by) some: (1) In their initial incarnation, before they were an Anglo-American pop phenomenon, Fleetwood Mac were responsible for the most authentic English reproduction of Chicago blues; (2) their ill-fated leader, Peter Green, wrote "Black Magic Woman" and "The Green Manalishi"; and (3) Green remains one of the great unsung guitar heroes of the '60s. If any of this is lost on you, this three-disc collection of studio highlights, live jams, and outtakes ought to establish that Green's soulful voice and impassioned lead guitar were the glue that held early Mac together.

MOMENT OF TRUTH: "Love That Burns" (0:07-4:10) The extended intro solo to this slow blues bears

Green's great trademarks, specifically the scintillating fills he's able to wedge between vocal phrases. Note how he takes his time, letting the notes breathe, and practically speaks through each string bend.

Various Artists

La Guitara: Gender Bending Strings (Vanguard)

★★★★★

To put to rest the notion that chicks can't rip on guitar, Patty Larkin assembled a disc's worth of female virtuosos ranging in era from early Delta blues to the present. This amounts to a wide variety of playing styles, all of them extremely formidable. On one hand, you have Jennifer Batten two-hand-tapping the electric; on the other, you have Kaki King two-hand-tapping the acoustic. Other highlights include Badi Assad's rumbling bass strings and jazzy counterpoint, Ellen McIlwaine's synthesis of raga and slide, and

nylon-stringer Sharon Isbin's unrelenting 32nd-note fingerpicking.

MOMENT OF TRUTH: Memphis Minnie, "Let's Go to Town" (0:01-3:10) Those who think women have only recently gotten a handle on the axe should listen to Minnie McCoy chisel a strip off the neck in this 1932 recording. Walking bass lines and rapid-fire fills abound on this Delta-blues duet with her husband.

Ryan Adams

29 (Lost Highway)

★★★★★

The third in a string of releases from alt-country's favorites on sees him cutting out on his backing band—there's a bit of assistance from backup guitarist J.P. Bowersock—and stripping his songs down so that they fly with very little lift. Which allows Adams to play the sensitive balladeer and leaves Bowersock to flesh out the similarly sensitive arrangements.

Lush doubled acoustics and falsetto vocals on the captivating waltz "Strawberry Wine" bring to mind Neil Young; the piano-driven art rock of "Night Birds" gets colored by spring-reverb crashes; and the Western ballad "The Sadness" finds high drama in the sounds of a few vintage electrics.

MOMENT OF TRUTH: "Elizabeth, You Were Born to Play That Part" (2:42-4:51) Acoustic guitars unexpectedly take over this piano ballad and launch into a dreamy soundscape of resonant open chords and clean-toned electric countermelodies.

Lake Trout

Not Them You (Palm Pictures)

★★★★★

"Post rock," they call it—which, despite a certain dinosaur/caveman vibe, is still a cooler handle than "prog rock" or "art rock." And it's as accurate a term as any, for the Baltimore quintet conjures up psychedelia, Anglophilia, and even hemophilia (for the goths) with their quasi-symphonic textures, moody pop hooks, and distorted bass lines. Guitarists Ed Harris and Woody Ranere team up with keyboardist Matt Pierce to create intriguing sculptures of sound on songs like "Forward March" and "Have You Ever." Their tricks include new-wavey outboard effects, pulsing modal drones, dissonant voicings, and non-bluesy slide guitar. It's a trip, all right.

MOMENT OF TRUTH: "Pill" (1:40-2:46) A repeating, trance-inducing modal riff gets a wake-up call from an angular, distorted slide line with some seriously wide vibrato. —BOB KEELAGHAN

IN OUR SYSTEMS

Th' Legendary Shack*Shakers

Pandellirium (Yep Roc)

Meet psychobilly's riotous and rollicking necromancers, led by acclaimed frontman J. D. Wilkes. It's guitarist David Lee, however, who puts the muscles on the roots-rock skeleton, by stringing together country

twang and punk-ish electric dirt. Reverend Horton Heat sits in on three tracks, adding some lead-guitar finesse.

Eddie Spaghetti

Old No. 2 (Mid-Fi)

The frontman for underground hard-rock heroes Supersuckers dabbles once more in country-rock and folk. Like most good country, his music is rough around the edges and—thanks

to the pedal-steel and six-string work of Jordan Shapiro—sick in the soloing department.

Ali Farka Touré and Toumani Diabaté

In the Heart of the Moon (Nonesuch)

An improvised recordings session between two of Mali's

greatest string players yields a soundscape saturated with hypnotic notes. Touré focuses his rhythmic acuity on the acoustic guitar, backing up Diabaté's stunningly swift runs on the kora, a West African harp. Ry Cooder makes a stellar cameo.

Goran Ivanovic Group

Goran Ivanovic Group

(Balkan Song)

Nylon-string practitioner Ivanovic combines the music of Eastern Europe with the swing of jazz and all its complexity. Sharing lead duties with soprano sax, he navigates odd time signatures with speed, control, and taste. Don't miss the fret-burning on "Blacksmith's Dance." —BK



DON'T COMPROMISE



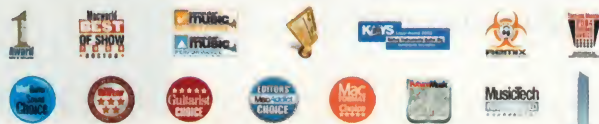
Guitar Rig 2 is the only choice. The sound quality of this guitar studio meets the most professional demands, winning numerous awards and artists' praise everywhere. Drag and drop legendary amps, cabinets and effects into the rack and arrange them in any order. Now also catering to bass players, the range of original and authentic tones is endless. The included RIG KONTROL 2, a new, rugged foot controller with a built-in sound card, lets you plug and rock. It's that simple. No setup hassles, no extra hardware needed – just your computer, your guitar and powerful, studio-quality sound.

PERFECT CUSTOM TONE

www.ni-guitar-rig.com



"NATIVE INSTRUMENTS does it once again with GUITAR RIG 2. The flexibility, ease of use and sound is unmatched. Highly recommended."
Trent Reznor, Nine Inch Nails



Awards in reference to GUITAR RIG 1

With friendly support of:



NI NATIVE INSTRUMENTS
SOFTWARE SYNTHESIS

GENERATE THE FUTURE OF SOUND

**NEW
X-SERIES™
EX-7**

Inspired by seven of the world's classic expression pedals.

Expression Factory™



Based on the Dunlop®
Cry Baby® Wah*



Based on the Vox®
Clyde McCoy Wah™*



Based on the DigiTech®
XP300 Space Station™



Based on the DigiTech
Whammy®



Based on the Unicord
Uni-Vibe™*



Based on the Leslie®
147 Rotary Speaker*



Based on the A/DA™ Flanger*
and it's a **volume pedal**

From Whammy™ dive bombs to the psychedelic swoop of Uni-Vibe™...from the swirl of a Leslie® to the whackawhack of Wah, it's all modeled in the DigiTech® EX-7 **Expression Factory™**...seven of the most distinctive, coveted and sought-after expressions in a single compact pedal with awesome tone.

Season each Expression Factory model with your choice of seven classic *distortion stompbox* models piped in from our DF-7 Distortion Factory™.

Add Flexible Output Mode™ with separate feeds for your stage rig and PA, sleek carbon fiber finish and solid cast metal treadle and you have a industrial-strength creative power tool. Express yourself down to a DigiTech® dealer and tread on an EX-7 today. ■



DigiTech, X-Series, CIT, Flexible Output Mode, DOD, Whammy, Space Station, Synth Swell, Johnson Amplification, Metal Master, Expression Factory and Distortion Factory are trademarks of Harman International Industries, Inc. *Other product names modeled in this product are trademarks of their respective companies that do not endorse and are not associated or affiliated with DigiTech or Harman International Industries, Inc. A/DA, Dunlop, Vox, Cry Baby, Clyde McCoy Wah, Unicord Uni-Vibe and Leslie are trademarks of other manufacturers and were used merely to identify products whose sounds were reviewed in the creation of this product.

Designed by treadle fanatics in the rock 'n' roll underground of Salt Lake City ■ www.digitech.com ■ 801.566.8800

DigiTech®
The Power to Create

A Harman International Company



RIFF BOX



The Top 10 Riffs of the Past Decade

Tom Morello

Rage Against the Machine, Incubus, Velvet Revolver, and More

By Bob Keelaghan

Ten years ago, the sound of electric guitars was everywhere, thanks to the Seattle scene and Lollapalooza Nation. At the time, even hip-hop crews and electronic musicians knew the value of sampling a good guitar riff. The extended solo was out; sound experimentation was in. But then it all got tired, thanks to an inundation of watered-down alt-rock wannabes and their rehashed, half-baked ideas of what should follow "grunge." Many of the decade's great rock acts were swallowed whole.

By the turn of the millennium the climate was more suited to drum 'n' bass sounds, as a cult of DJs began its onslaught on the music industry. Most record-company executives, meanwhile, were convinced that the best way to make money was by peddling teen pop with a totally unsettling soft-core vibe. (As a result, the age at which a man could be considered both dirty and old dropped from 55 to 32.) "The guitar is an

instrument of the past," they said. The turntable and sampling devices became viable instruments even in the practice room. Demand for catgut was at an all-time low.

Of course, bands like the Red Hot Chili Peppers, Creed, and System of a Down were still selling millions of records. But at the same time, the underground punk and metal scenes were enjoying newfound fan enthusiasm; the ever-cross-pollinating jam-band scene was flourishing, even without making much of a dent in the way of record sales; and *O Brother, Where Art Thou?* was doing its part to help revive roots music. Today's young generation caught on.

And so we've now come full circle. In other words, the guitar is back with a vengeance—careful with that axe, Eugene! To celebrate, we bear witness to 10 riffs that kept the six-string in the public's consciousness over the past decade. One can only hope that the next 10 years yield so bountiful a crop.

Rage Against the Machine "Bulls on Parade" (1996)

Tom Morello and Zach de la Rocha didn't start a revolution with their politically charged music, but they did spawn the glut of rap-metal in the late '90s. Of course, Rage themselves perfected the formula after taking the lead from Faith No More and the Red Hot Chili Peppers. The band's second disc, *Evil Empire*, contained more of the controversial vitriol and big beats that made their 1992 debut a smash. "Bulls on Parade" is the album's standout track, featuring Morello's syncopated and ultra-thick octave riffs, which he hammers out in perfect sync with the rhythm section of Tim Commerford and Brad

Moderate Rock ♩ = 84

Gtr. 1 (dist.) F#5

play 8 times

play 8 times

f

w/ wah-wah

T
A
B

4 4 4 4 4 4

2 2 2

4 2 4 2 x x x 2 4 x x x x x x x

2 2 2

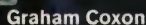
Written by Zack De La Rocha, Brad Wilk, Tom Morello and Tim Commerford; Copyright © 1996 Retribution Music (BMI); All Rights Reserved; Used by Permission

Wilk. Simple, effective, precise, and heavy. And whereas many rap-metal combos brought a DJ in tow, Morello pulled double duty, not just lay-

ing down the funk rhythms but also making like a turntablist with his trademark string scrapes and wah-wah textures.

Blur "Song 2" (1997)

This London quartet could easily have shriveled up and blown away with all the Manchester dance-rock bands that dominated early '90s Brit pop. But on Blur's self-titled fifth disc, guitarist Graham Coxon got the opportunity to flaunt his love of American neo-psychedelic indie rock, steal a bit of the spotlight from frontman Damon Albarn, and reinvent the band's polished sound as something rawer—hence these two minutes of power-chord bliss. Whooh-hooh!



Moderate Rock ♩ = 120

Grtr. 1 (dist.) F5 Eb5 Ab5 Bb5 C5

f

T	.																
A	.																
B	.																
	10	10	x	x	8	8	8	x	x	13	13	15	17	17	17	17	.
	8	8	x	x	6	6	6	x	x	11	11	13	15	15	15	15	.

Words and Music by Damon Albarn, Steven Alexander James, Graham Coxon and David Rowntree; Copyright © 1997 EMI MUSIC PUBLISHING LTD.; All Rights in the U.S. and Canada Controlled and Administered by EMI BLACKWOOD MUSIC INC.; All Rights Reserved; International Copyright Secured; Used by Permission

At one point, it seemed like “Song 2” was playing every minute of every day somewhere in North America; it was simply inescapable. Whooh-hooh! It’s hard not to see why. Whooh-hooh! Five glorious power chords.

Whooh-hooh! With a fuzz tone that rattles the cupboard doors. Whooh-hooh! And yes, the whole quiet/loud thing—a holdover from the Pixies and Nirvana—was still unbeatable when done right.

Red Hot Chili Peppers "Scar Tissue" (1999)

A weird, symbiotic salvation took place between the members of the Red Hot Chili Peppers at the end of the last decade. Everybody thought John Frusciante was long gone, another drug casualty waiting to happen. Everybody thought the Chili Peppers had run their course from the punk underground to the big time to the has-been bin. Then, unexpectedly, they got healthy, reunited for *Californication*, and rekindled some bloodsugarsexmagic. And while speculation concerning Frusciante's mental health continued, the man's chops were better than ever. In the spirit of the band's surprise smash hit "Under the Bridge," the quasi-ballad "Scar Tissue" finds Frusciante laying down Hendrix-style voicings that instantly struck a chord in fans' hearts. What could have been a generic three-chord progression in the hands of a less creative player grew into something rich, unusual, and memorable.

Moderately Slow ♩ = 90 ($\text{♩} = \text{♩} \text{♩} \text{♩}$ = $\text{♩} \text{♩} \text{♩}$)

Gtr. 1 (clean) F C Dm C

w/ fingers
let ring throughout

TAB

10 10 10 10 9 9 10 10 10 10 10 9

8 8 8 8 8 8 10 10 10 10 8

F C Dm

10 10 10 10 8 9 10 12 10 12 10

8 8 8 8 8 8 10

Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith; Copyright © 1999 MOEBETOBLAME MUSIC; All Rights Reserved; Used by Permission; Reprinted by Permission of Hal Leonard Corporation



Ibanez

THERMION
WEAPONS GRADE AMPLIFICATION



TO HEAR THE NEW IBANEZ
ALL-TUBE AMPLIFIER

WWW.IBANEZ.COM/THERMION



Creed "Higher" (1999)

"Huge" is the best way to describe the sales of Creed's *Human Clay*, the popularity of this signature ballad, and especially Mark Tremonti's guitar sound. As you'll recall, "Higher" spent about 371 weeks at numero uno; more important, however, it vaulted itself into the canon of music most associated with ass-grabby high-school slow dances. A winning formula, indeed—and one that provides a nice contrast to some of the band's more brooding hard rock efforts. Not only does Tremonti here modify a I-V-IV chord progression with melodic inversions, but his fills afford just the extra hook needed to elevate Scott Stapp's Vedder-ish yarling. And those open-D-string drones over the major-scale motif sure make the listener anticipate the chorus. Not to knock what Creed accomplished with their take on the Seattle sound, but has anyone else noticed certain musical and dynamic similarities between "Higher" and Bad Company's "Feel Like Makin' Love"?

Drop D tuning:
(low to high) D-A-D-G-B-E

Intro

Slow Rock ♩ = 80

Gtr. 1 (clean)

Words and Music by Mark Tremonti and Scott Stapp Copyright © 1999 Tremonti/Stapp Music and Dwight Frye Music, Inc.; All Rights Administered by Dwight Frye Music, Inc.; All Rights Reserved; Used by Permission

Incubus "Drive" (1999)

From time to time, a heavy band with a fanatically devoted fan base scores a sleeper hit. How? A few radio programmers finally get hip to the buzz and start pushing the ballad. It catches on. And then you get a bunch of curious housewives and insurance salesmen who are shocked once they listen to the entire CD. Incubus's *Make Yourself* had been out for over a year before the alt-metallers had a pop hit on their hands with "Drive." The barre-chording in this easy-going acoustic ballad is a far cry from the funk-metal and thrash that the band's core audience had come to know. The come-latelys, meanwhile, must have been thrown by the Leslie-speaker effect on Mike

Intro

Moderate Rock ♩ = 90

Gtr. 1 (acous.)

Words and Music by Brandon Boyd, Michael Einziger, Alex Kalunich, Jose Pasillas II and Chris Kilmore; Copyright © 1999 EMI APRIL MUSIC INC. and HUNGLIKEYORA MUSIC; All Rights Controlled and Administered by EMI APRIL MUSIC INC.; All Rights Reserved; International Copyright Secured; Used by Permission; Reprinted by Permission of Hal Leonard Corporation

Einziger's solo. And guitar dorks no doubt noticed as Einziger, subtly demonstrating his

jazz influences, slipped a major-7th chord into the three-chord-pop framework.

Papa Roach "Last Resort" (2000)

With their major-label debut, *Infest*, this Northern California combo morphed from a homegrown wonder with a few independently released CDs into a national sensation. Classical-type riffing in the style of Iron Maiden isn't expected fare from a band that mixes hard-core, metal, and rap, but that's just what Jerry Horton pulled off with this fugue-ish yet fist-in-your-face 16th-note arpeggio. A lesser rap-metal guitarist would have taken the familiar descending minor-key progression, whacked out the power chords, and been completely self-satisfied. But the best thing about this melody is that it serves as a hypnotic foil to Coby Dick's angst rap—and by that I mean it makes Dick's spitting much easier to tolerate.

Drop-D tuning:
(low to high) D-A-D-G-B-E

Intro

Moderate Rock ♩ = 120

Gtr. 1 (dist.)

Words and Music by Papa Roach; Copyright © 2000 DreamWorks Songs (ASCAP) and Viva La Cucaracha Music (ASCAP); Worldwide Rights for DreamWorks Songs and Viva La Cucaracha Music Administered by Cherry Lane Music Publishing Company, Inc.; International Copyright Secured; All Rights Reserved; Reprinted by Permission of Cherry Lane Music Company

PLAY THE ORIGINAL, OR PLAY A WANNABE.

(HEY, THE CHOICE IS YOURS)

RC-20XL PHRASE RECORDER LOOP STATION

- TONS OF RECORDING TIME!
- SAVE UP TO 11 LOOPS
- UNDO FUNCTION MAKES IT EASY TO MAKE PERFECT LOOPS
- BUILT-IN AUTO QUANTIZE FOR SIMPLE AND ACCURATE LOOP TIMING
- CHANGE LOOP TEMPO WITHOUT CHANGING PITCH
- REVERSE MODE FOR PLAYING PHRASES BACKWARDS
- SIMULTANEOUS MIC AND INSTRUMENT RECORDING



Demos. How-Tos. Features.
www.BossUS.com/rc20xl

Disturbed "Stupify" (2000)

From the band's debut, *The Sickness*—the song later appeared on the soundtrack to 2004's damn good remake of *Dawn of the Dead*—comes this clobbermatic opus. Back in 2000, Dan Donegan's monstrous axework was what set this Chicago four some apart from the also-rans who would eventually turn nü metal into a zombie-like onslaught of drop-D dreck. In fact, Donegan's playing invokes some of the better heavy-rock moments of the '90s, namely Dimebag Darrell's nasty percussiveness and syncopations and Soundgarden's propensity for Eastern modes and blissed-out guitar tones. (For fun, compare "Stupify" to Soundgarden's

Drop-D tuning: tune down 1/2 step:
(low to high) D \flat -A \flat -D \flat -G \flat -B \flat -E \flat

Moderately Slow Rock ♩ = 98

Gtr. 1 (dist.) B \flat 5 D5 F5 D5 B \flat 5 D5

Words and Music by MIKE WENGREN, DAN DONEGAN, DAVE DRAIMAN and STEVE "FUZZ" KMAK; Copyright © 2000 WB MUSIC CORP. (ASCAP) and MOTHER CULTURE (ASCAP); All Rights Administered by WB MUSIC CORP.; All Rights Reserved; Used by Permission of Alfred Publishing Co., Inc.

"Room a Thousand Years Wide.") And aside from the band's musical merits, Disturbed were certainly

adept at the whole brevity thing: half the songs on *The Sickness* have one-word titles.

System of a Down "Aerials" (2001)

On their breakout sophomore effort, *Toxicity*, System outclassed the hordes of nü-metallers content with half-step riffing and lumbering funk beats, thanks mostly to Serj Tankian's thought-provoking lyrics and Daron Malakian's ability to cram dozens of angular riffs into one song. Interestingly, "Aerials" is one of Malakian's simpler constructions: an arpeggiated figure with a moving bass line for the intro, double-tracked harmonies for the verses, and chords that climb the minor scale for the chorus. What's more, the downtuning and multitasking make the guitar parts heavier than a Japanese tanker full of whale blubber. Needless to say, it was a pleasant surprise when the song joined the hit parade.

DADGAD tuning, down 1 step:
(low to high) C-G-C-F-G-C

Intro

Moderately Slow Rock ♩ = 80

Gtr. 1 (clean) Dm

Words and Music by Daron Malakian and Serj Tankian; Copyright © 2001 Sony/ATV Tunes LLC and Ddevil Music; All Rights Administered by Sony/ATV Music Publishing, 8 Music Square West, Nashville, TN 37203 International Copyright Secured; All Rights Reserved; Reprinted by Permission of Hal Leonard Corporation

Puddle of Mudd "Blurry" (2001)

The story of Wes Scantlin's rock 'n' roll dream-made-real is common knowledge. Still, it's charming—everyone loves when the underdog wins. (*Guitar One* is especially aware of this fact—both issues featuring PoM on the cover sold exceptionally well!) Less well known is the story of bassist Doug Ardito, who wrote the harmonic riff adorning the biggest hit from the band's debut, *Come Clean*. Guitarist Paul Phillips had the honor of executing this deceptively difficult figure—which calls for natural harmonics at less-than-obvious frets—and did so with an extra-light fret-hand touch and a strong attack. Who would have thought that Puddle of Mudd could base an entire song on what amounts to a Van Halen trick? (Yes, that's Puddle of Mudd and Van Halen in the same sentence.) Indeed, without this chiming melody, "Blurry" would have been just another post-Alice in Chains emotional purging.

Tune down 1/2 step:
(low to high) E \flat -A \flat -D \flat -G \flat -B \flat -E \flat

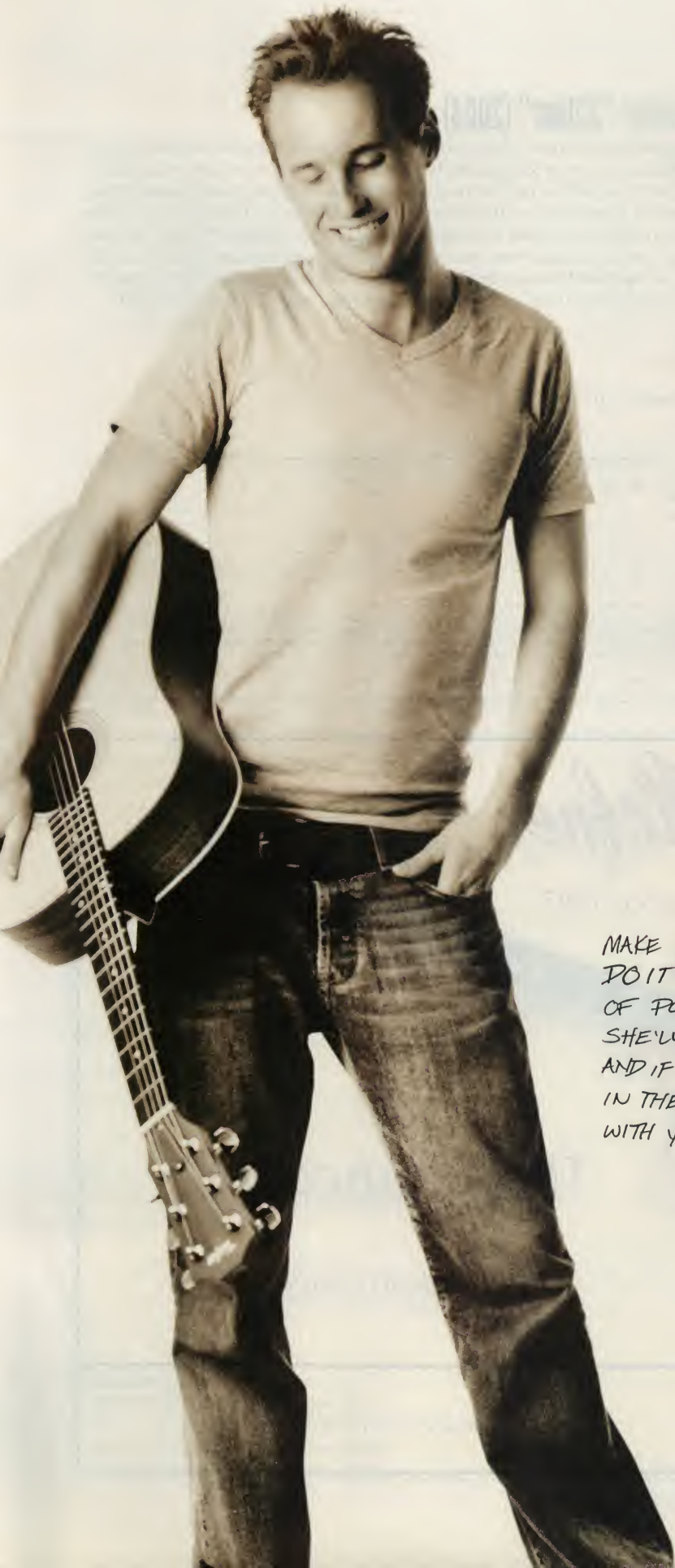
Intro

Moderately Slow Rock ♩ = 78

C D

Gtr. 1 (acous.)

Words and Music by WESLEY REID SCANTLIN, DOUGLAS JOHN ARDITO and JAMES CHRISTOPHER ALLEN; Copyright © 2001 WB MUSIC CORP., THE THICK PLOTTENS MUSIC, JORDAN ROCKS MUSIC and STEREO SUPERSONIC MUSIC; All Rights for itself, THE THICK PLOTTENS MUSIC and JORDAN ROCKS MUSIC Administered by WB MUSIC CORP.; All Rights Reserved; Used by Permission of Alfred Publishing Co., Inc.



MAKE DINNER FOR YOUR GIRLFRIEND.
DO IT RIGHT. USE THE ENTIRE ARSENAL
OF POTS AND PANS IF YOU NEED TO.
SHE'LL PROBABLY OFFER TO CLEAN UP ANYWAY.
AND IF YOU LEAVE A DECENT SIZED PILE
IN THE SINK, YOU'LL GET A GOOD 30 MINUTES
WITH YOUR TAYLOR.


TAYLORGUITARS.COM





Slash

Velvet Revolver "Slither" (2004)

Here's another sign that the guitar hero is back in vogue. Slash, along with similarly disillusioned Axl Rose colleagues Duff McKagan and Matt Sorum, unearthed that vintage Guns N' Roses swagger and found a kindred spirit in Stone Temple Pilots' chemistry major Scott Weiland. Obviously, the supergroup's debut, *Contraband*, met with approval from old GN'R devotees tired of the *Chinese Democracy* jokes. It also earned the veteran rockers a new legion of younger, fist-pumping fans. A snaky riff "Slither" is—Slash adopts the grungy drop-D tuning and takes some power chords on a wild walk through the blues scale. The aggression the Top-Hatted One puts into his picking here brings to mind such fine *Appetite For Destruction* moments as "It's So Easy" and "Welcome to the Jungle." You know where you are? 

Drop-D tuning:
(low to high) D-A-D-G-B-E

Verse
Moderate Rock ♩ = 142

Gtr. 1 (dist.) N.C.

Words and Music by Scott Weiland, Slash, Duff McKagan, Matt Sorum and Dave Kushner; Copyright © 2004 Chrysalis Music, Ready Set Go Publishing, Pimp Music, DracSorum Music and DTK Music; and Slash And Cash Publishing; All Rights for Ready Set Go Publishing, Pimp Music, DracSorum Music and DTK Music Administered by Chrysalis Music; All Rights for Slash And Cash Publishing Administered by Sony/ATV Music Publishing, 8 Music Square West, Nashville, TN 37203; All Rights Reserved Used by Permission; Reprinted by Permission of Hal Leonard Corporation

GRAHAM SPILLARD / HEADPRESS

Hofner

- since 1887 -



The Chancellor

Handmade in Germany

Exclusive U.S. Distribution By

CMI CLASSIC
MUSICAL
INSTRUMENTS

Classic Musical Instruments

P.O. Box 580713 • Pleasant Prairie WI 53158

Toll-Free 888-942-CMIC (2642) • Phone 262-942-4811 • Fax 262-671-4280

www.hofner.com • E mail Rob.Olsen@hofner.com

ROCK-IT SCIENCE

BLACK BOX

recording interface | amp models | beat-synced effects | drum beats

Hear it now!
www.m-audio.com/guitarist

You use the latest technology to listen to music. So why wouldn't you use it when it comes to making your own? Plug your guitar into M-Audio's Black Box, the next generation guitar studio. The Black Box combines M-Audio's industry-proven recording technology with Roger Linn's AdrenaLinn amp models and effects used on dozens of hit recordings. The result is a computer interface for recording, a stompbox for the stage and an idea generator you won't be able to walk away from. And when you connect Black Box to its included software, Ableton Live Lite GTR, you get a complete easy-to-use guitar studio that works the way you think. The Black Box lets you sound like a pro, come up with ideas faster and easily record it all.



- built-in USB recording interface > nothing else to buy or connect
- 12 killer amp models > vintage to modern
- beat-synced AdrenaLinn effects > shape your own sound
- includes Ableton Live Lite GTR > simple, powerful virtual studio
- 99 drum beats > great for jamming and writing
- 160MB of ProSessions drum loops > studio-quality rhythm tracks

BLACK BOX PEDAL BOARD



also
available

GET M-POWERED

M-AUDIO

recording interfaces | USB keyboards | studio monitors | microphones | preamps | sound libraries | music software

www.m-audio.com

AS AT SPECIAL

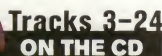
Brad Caulkins

the
Sun

G&L[®]
glguitars.com

thesunwebsite.com

Photo: Lisa Sharken



25 Licks You Must Know!

Requisite Phrases for Blues, Country, Jazz, and Rock



If one of your purposes for picking up the guitar in the first place was to have an instrument to communicate with, you're going to need to spend time learning the languages—the appropriate scale types, rhythms, motifs, tones, and so on—of the styles you dig. Why? Because the more phrases you can play, the more you'll be able to say, musically speaking. You'd certainly want to inform yourself about a given subject before talking about it at length, wouldn't you?

Of course, the process doesn't end with being able to physically play a handful of cool-sounding phrases. You'll need to understand how to apply these licks in assorted contexts and keys, and how to string them together to create coherent solos. But most importantly, you should listen to the music you like, just as much as you practice it. This will help you develop an intuitive sense of continuity in improvisation and composition. Sound like a plan? Let's lap up some licks.

Licks are memorable musical phrases that can be strung together to create a solo, fill in behind a vocal phrase, or simply spruce up the end of a tune. In any form of music, some melodic ideas sound more at home than others. This is particularly true of blues—a style loosely based upon musical clichés that have survived generations. Whether you're listening to Robert Johnson, Muddy Waters, T-Bone Walker, Buddy Guy, Eric Clapton, or Stevie Ray Vaughan, it's a given that you'll hear plenty of melodic common ground.

Pentatonic licks are a key characteristic of authentic-sounding blues. As the E minor pentatonic (E–G–A–B–D) phrases in **Figs. 1A–B** illustrate, blues licks are typically inflected with fret-hand pitch bends, fret-hand vibrato, and legato moves like hammer-ons and pull-offs. Some groundbreaking electric blues stylists—namely B.B. King and Albert King—used such idiosyncratic phrasing and scale choices that guitar scholars named a pair of fingering patterns after them: the B.B. Box [à la **Fig. 2A**] and Albert Box [à la **Fig. 2B**]. Notice

Track 6

that both players favor callus-tearing, index-finger bends and playing in pentatonic boxes comprising strings 1–3, with the root (A) on the 2nd string. However, there is a key difference in each King's bluesy flavor: B.B. tends toward major pentatonic sounds (1–2–3–5–6), while Albert often opts for minor pentatonic (1–♭3–4–5–♭7).

Two direct stylistic descendants of B.B. King and Albert King—a pair of pickers named Eric Clapton and Stevie Ray Vaughan—also did much to expand the vocabulary of electric blues. When Cream released *Wheels of Fire* in 1968, Clapton's off-the-cuff solos blew most blues players away. Particularly humbling was Cream's live rendition of Robert Johnson's "Crossroads"—a cut overrun with jaw-dropping licks based upon minor/major pentatonic sounds, à la **Fig. 3**. Over a decade later, Stevie Ray Vaughan's ferocious playing on *Texas Flood*—particularly SRV's Albert King-inspired licks, à la **Fig. 4**—provided the blues community with a similar shot in the arm. Note the use of the odd $\flat 2^{\text{nd}}$ (F) in an otherwise E minor hexatonic line (E minor pentatonic with an added 2nd: E-F \flat -G-A-B-D). Nice!

Country Licks

In country music, there are tons of clichéd licks worthy of assimilating into your improv arsenal—phrases appropriate for either acoustic or electric guitar. Like blues licks, country licks use minor and major pentatonic sounds with Mixolydian shadings—like the classic open-position runs in **Figs. 5A–B**, occurring in the key of G.

Double-stop licks are also commonplace in country music. These types of passages feature simultaneous-sounding note pairs—interval shapes like 3rds, 4ths, 6ths—often played with hybrid picking: plucking with the picking hand's middle ("m") and ring ("a") fingers, while using a picked downstroke for single notes. **Fig. 6** depicts a classic double-stop lick, adopted from Jerry Reed's barn-burning country classic "The Claw." (Yup! Jerry Reed the country picker and Jerry Reed the actor in those *Smokey and the Bandit* movies are one and the same!) Meanwhile, **Fig. 7** illustrates double stops with open-string pull-offs, an approach popularized by Tele master Albert Lee, a superpicker who rose to prominence after playing with Emmylou Harris and Eric Clapton in the '70s. **Fig. 8** illustrates another Lee-inspired use of open strings, featuring 3rds (each note played one at a time) slid up strings 3 and 4, while pulling off to an open G.

Beyond single-note lines and double-


Fig. 3 **Track 7** 

$\text{♩} = 120$
A7

T
B

Fig. 4 **Track 8**

[illegible]

Fig. 5A **Track 9** 

♩ = 112
G


T
A
B

2 0 1 2 0 2 0 0

Fig. 5B **Track 10** 


$\text{♩} = 112$
 G7

Musical notation for the guitar part of "Gimme Shelter" (G7). The notation is on a single staff with a treble clef and a key signature of one sharp (F#). The tempo is marked as $\text{♩} = 112$. The chord is G7. The notation includes a triplet of eighth notes (F#, A, C) and a triplet of eighth notes (B, D, F#). The tablature below the staff shows the fret numbers for each note: 3 1 0 0 0 3 2 0 2 0 0.

Fig. 6 **Track 11** 

[illegible]

*a = ring finger; m = middle finger; pl = pick

Fig. 7 **Track 12** 


$\text{♩} = 132$
G7

w/ pick
& fingers:

let ring throughout
a m pl a m pl

TAB

6 7 0 6 7 0 9 6 7 0 9

Fig. 8 **Track 13** 

$\text{♩} = 132$
G

pl m pl m pl m pl m

T
A
B

5 4 0 7 5 0 9 6 0 9 7



Fig. 9 **Track 14** 

Fig. 10A **Track 15** 

First system of musical notation for 'The Wind'. It features a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The tempo is marked '♩ = 184' and the meter is indicated as '3/4'. The first measure contains a whole note chord, with 'Dm7' and 'G7b9' written below it. The second measure contains a whole note chord, with 'Cmaj7' written above it. The third measure contains a whole note chord, with 'Dm7' and 'G7b9' written below it. The fourth measure contains a whole note chord, with 'Cmaj7' written above it. The fifth measure contains a whole note chord, with 'Dm7' and 'G7b9' written below it. The sixth measure contains a whole note chord, with 'Cmaj7' written above it. The seventh measure contains a whole note chord, with 'Dm7' and 'G7b9' written below it. The eighth measure contains a whole note chord, with 'Cmaj7' written above it. The system ends with a double bar line.

Fig. 10B **Track 16**

[illegible]

ECLIPSE 3.0

Eventide®

OPTIMIZED
FOR LIVE
PERFORMANCE

"POSITIVELY BREATHTAKING"

"Put simply, it is one of the most impressive effects processors I have ever heard at any price. The delays manage to sound fat and even warm, while simultaneously remaining crisp and clear. The reverbs are robust and beautifully detailed, and the choruses, flangers, phasers, and other modulation effects are wide and deep. The pitch-shifting effects — Eventide's specialty — are outstanding."

— BARRY CLEVELAND
GUITAR PLAYER, JUNE 2004



FEATURING

UP TO 8 VOICES OF DIATONIC PITCH SHIFTING

INCLUDES THE BEST H3000 EFFECTS

20 SECONDS OF DELAY OR LOOPING

ULTRA-FAST PROGRAM CHANGE

390 WORLD CLASS PRESETS

FREE INTERNET UPGRADES

NEW USER DEFINABLE SCALES **NEW**

90 EFFECT ALGORITHMS

TRUE BYPASS



CELESTION PARTNERS IN TONE

Steve Stevens

www.stevestevens.net

STEVE STEVENS

*"Every note, every chord, every song, every record –
all done with Celestion speakers. Celestion is rock & roll."*

*If you're serious about tone, check out Celestion guitar loudspeakers at
www.celestion.com*

USA distributor Group One Ltd. 516-249-1399 www.g1limited.com



THE VOICE OF ROCK & ROLL

"THE MG SLAMMING - SOUNDS TOTALLY CRUSHING..."

THE OVERDRIVE IS

"The bottom line is this - Marshall makes the best amps on the planet...period. When I'm on stage with Black Label or Ozzy I use my Marshall 'wall of doom,' and when I'm warming up backstage or on the bus I plug into my MG microstack. The MG sounds totally slamming - the overdrive is crushing, the clean is really good too, and so is the reverb. Jim Marshall kicks ass and so do his amps. I'm proud to be part of his army."



Zakk Wylde
BLEED
MARSHALL
SMF

Check out videoclips of Zakk and his MG at www.marshallamps.com/zakk
and visit the online store for Marshall accessories at www.marshallampsusa.com.

©2005 MARSHALL USA, 316 S. SERVICE ROAD, MELVILLE, NY 11747 • (631) 390-8737

Black Label Society's latest album, *Mafia*, is available now.

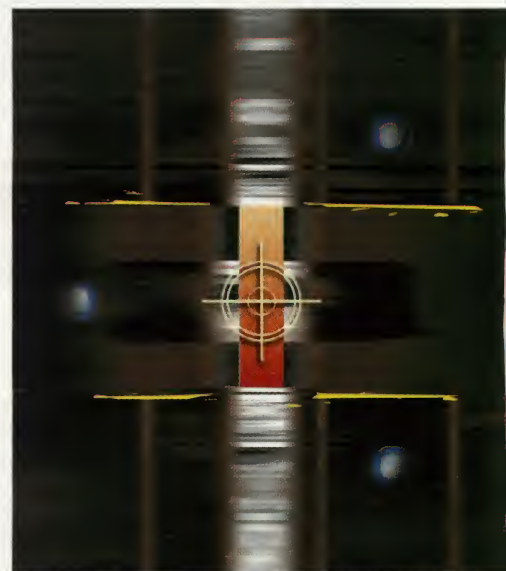
RHYTHM METHODS

The Note Remains the Same Pedal-Point Riffs and Accompaniments



By Dale Turner

Whenever you play a riff that features a fixed pitch against changing notes, you're using *pedal point*. Generally speaking, there are three types of pedal point, the most common of which involves placing the constant tone in the bass register. We'll spend most of our time studying this approach, reserving more involved forms—*inverted pedal* and *internal pedal*—for the end of the lesson. To delve deeper on your own, try experimenting with playing techniques—such as hybrid picking, tapped chords, and chord substitution—that go beyond the scope of this lesson, and then apply these harmonic concepts to your own songwriting.



Slash Chords

No, *slash* chords weren't named for the top-hat-wearing GN'R/Velvet Revolver guitarist, though he certainly plays 'em. A slash chord is simply a voicing with a note other than the chord's root as the lowest note; the specific bass note is written to the right of the slash. In Figs. 1A–D, each chord symbol with a slash indicates an inversion of the next chord—that is, the bass note is part of the original chord, as in A/E (A [A–C#–E] with the 5th, E, in the bass) or C/G (C [C–E–G] with the 5th, G, in the bass).

The previous open-position moves featured fixed bass notes on the 5th and 6th strings—a sound heard, for just one instance, in acoustic-based Neil Young ("Sugar Mountain") and Eagles ("Take It Easy") tunes. Another artist from the same era, the Who's Pete Townshend, explored similar pedal-point effects on the acoustic guitar in hits like "Pinball Wizard," "Substitute," and "I Can't Explain." In Figs. 2–3, the fretted notes of open D and A chords are shifted up and down the neck as the open strings are being reiterated, in order to outline different triads.

In Figs. 1A–D, a IV–I change (A–E in the key of E) was stated over a *tonic pedal point* (the note E in the key of E). In Figs. 4A–B, this approach is used with fully fretted shapes to outline IV–V–I changes in C (F/C–G/C–C) and A minor (Dm/A–Em/A–Am). Try playing the pedal notes with your thumb; you can also use fingers, which requires more hand movement. Such tricky chord moves are often the result of transferring piano passages to guitar. Figs. 5A–B feature V–I tonic pedal point in F (C/F–F) and C (G/C–C).

Figs. 1A–D Track 25

♩ = 120

A/E E C/G G D/A A F/C C

Fig. 2 Track 26

♩ = 120

D E/D F/D G/D A/D D

Fig. 3 Track 27

♩ = 100

A G/A D/A E/A A

Figs. 4A–B Track 28

♩ = 69

F/C G/C C Dm/A Em/A Am

Figs. 5A–B Track 29

♩ = 120

C/F F G/C C

Fig. 6 takes Fig. 5B's chord move and morphs it into a riff similar to Van Halen's "Panama." Meanwhile, Fig. 7 expands on the use of an open string as pedal point by voicing assorted triads and their inversions (played on strings 2–4) over it. This approach creates a form of modal interchange (triads from parallel modes/keys, like E major and E minor) heard in songs like Van Halen's "Runnin' With the Devil" (with bassist Michael Anthony playing the E pedal), as well as in more extreme examples like Dream Theater's "Innocence Faded."

Fig. 6 Track 30

♩ = 144

E B/E Esus4 E

P.M. P.M. P.M. P.M.

Fig. 7 Track 31

♩ = 108

A/E E B/E G/E D/E A/E B/E E

P.M. P.M. P.M. P.M. P.M. P.M.

Heavy Metal Pedal Point

Many crushing metal riffs are structured around intervals like 5ths (power chords), 4ths (inverted power chords), octaves, 3rds, and 6ths that are stated over drones—often in open-string-friendly keys like E, A, and D major/minor (and detuned equivalents). Fig. 8, a Euro-metal-inspired passage (think Iron Maiden, Dio, Scorpions, and UFO), places several of the aforementioned intervals over a palm-muted open-E pedal. Fig. 9 illustrates a post-'90s drone approach (think Shadows Fall, Rage Against the Machine, and Soundgarden), with one-finger power chords played in drop-D tuning.

Fig. 8 Track 32

♩ = 112

E5 C/E E5 A5/E D/E G5/E D5/E G5/E D/E E5 D5/E

P.M. P.M. P.M. P.M. P.M.

Fig. 9 Track 33

♩ = 92

Eb5 D5 B5 C5 D5 Bb5 A5 D5 G5 Ab5 D5 Eb5 F5 Eb5 D5

*6th string = D

The Singer-Songwriter Sound

Singer-songwriter Jeff Buckley had a penchant for playing colorful chords, many of which stemmed from pedal-point ideas. In the Buckley-inspired Fig. 10, an octave shape is shifted along strings 3 and 5, while strings 1, 2, and 6 resonate freely, creating the illusion of an open tuning. This involves *oblique motion*, where one voice moves (the octave) while others (the open strings) remain unchanged. Fig. 11 features another Buckley approach, in which *shell voicings*—7th chords (Emaj7, G#m7, C#m7, Amaj7, etc.) containing only the root, 3rd, and 7th—are intermingled with the open E and B strings.

Fig. 10 Track 34

♩ = 100

E5 E Em Cmaj7E

Fig. 11 Track 34

♩ = 100

Emaj7Eadd2 Amaj9/E C#m7E D#m7/E Esus2

Figs. 10–11 contain elements of *internal pedal*, where unchanging notes (in this case, on the open 1st and 2nd strings) in the middle register of a chord create a distinctive harmonic texture. Fig. 12 demonstrates a modified configuration of this type of pedal—replete with moving bass notes and 10ths (3rds, displaced an octave on strings 2 and 5)—in which the open 3rd string rings throughout, similar to the guitar part from the Beatles' "Blackbird." Finally, *inverted pedal*, in which the pedal tone is the highest note of a chord, colors Fig. 13. Here, the 1st string's 3rd-fret G is stated atop chords built from every note in the C scale. ♪

Fig. 12 Track 35

♩ = 92

C C/E G Am7 Fadd2 G7D C/E C

w/ fingers let ring throughout

Fig. 13 Track 36

♩ = 60

Cadd2 Gadd2/B Am7 Gadd2 F#sus2 Em7 Dsus4 Cadd2

RECORD ► MIX ► BURN



DP-01FX/CD

Capture your art anytime, anywhere with eight tracks of CD quality digital sound.

Do workstation-style editing, add effects and mix down without having to deal with a bunch of complicated menus.

Burn your masterpiece to a CD with the TASCAM DP-01FX/CD Portastudio's built-in CD+RW burner (or pipe it to a computer via the super-fast USB 2.0 port).

Creativity has never been easier.

Or more affordable.

**NEW
ULTRA-LOW
PRICE**



DP-01

1/4" TRS mic/line inputs
Real analog controls
40 GB hard disk



DP-01FX

Adds balanced XLR mic
inputs with phantom
power and tons of
digital effects



TASCAM

www.tascam.com

DEAN MARKLEY'S UNIVERSITY OF
VIRTUOSITY
THE SCHOOL OF HARD ROCK

**Malmsteen
& Markley:**
A Neo-Classic
Combination!

**YJM's
CRASH
COURSE**
Play With
Precision
& Power
PLAY LOUD!

**Unleash
The Fury**
With Markley's
**NEW Yngwie
Signature
Ball-End Strings!**

**TOP
GUITAR
PLAYERS PICK
DEAN
MARKLEY!**

**String
Attack!
From
Bach^{to}
Rock!**

**MARKLEY
STRINGS
MAKE THIS
MAESTRO'S AXE
SCREAM!**

Yngwie J.
Malmsteen
Guitar Virtuoso,
Living Legend

NOW AVAILABLE!



The Solo

The solo [Fig. 4] is for a rock ballad in the key of E minor. Kicking off with a pickup measure, it's 13 bars long and follows a $\text{iv-i-}\flat\text{VI-}\flat\text{III-}\flat\text{VII-}\flat\text{VI-i}$ ($\text{Am7-Em7-Cadd9-Gsus2-D/F\#-C/E-Em7}$) progression. Throughout, the melody stays true to the E minor scale and its respective modes, namely A Dorian, C Lydian, and G Ionian.

The A Dorian mode (A-B-C-D-E-F\#-G) provides the melodic fuel for the pickup measure and bars 1–2. (The progression starts on the iv chord, Am7.) Check out the minor-2nd “rubs” provided by the open-G string/fretted F# note in the pickup measure, and the open-B string/fretted C note in bar 2. (Use these points as a subtle reminder to let as many notes as possible ring together throughout the solo.) Of the three phrases in this opener, the third is the most challenging. Similar to the lick in Fig. 1B, it calls for precise fingering. Use your 4th finger to fret the notes on the B string, letting your other digits fall naturally into place.

Measure 3 brings the i chord (Em7), and the melody slips into the E Aeolian mode (or E natural minor: E-F\#-G-A-B-C-D). Based on the sliding-power-chord maneuvers in Fig. 2B, the first phrase pushes B5, D5, and G5 dyads along the A/D string set—these are echoed by open G- and B-string embellishments. In response to this ascending passage, measure 4 drops down the scale along the D string, while open high E, B, and G strings substitute for fretted notes.

For the $\flat\text{VI}$ chord (Cadd9) of measure 5, the C Lydian mode (C-D-E-F\#-G-A-B) is put into play. Based on a C(#11) arpeggio (C-E-F\#-G), the first phrase launches with an open-G-string hammer-on and is capped with a sustained open E string. The response phrase (measure 6) is essentially a 5th-position C major pentatonic box pattern with open-string substitutions.

In measure 7 we encounter a series of octave dyads voiced on the D and B strings. Be sure to include the open G string (nestled between each dyad figure) for a 12-string-guitar effect. The subsequent phrase (measure 8) is based on the concept introduced in Fig. 1A; here, it outlines the G major pentatonic scale (G-A-B-D-E). Sweep picking (picking down on each new string) will give you the smoothest outcome.

Measures 9 and 10 host a Hendrixian passage based on D and C major pentatonic scales (D-E-F\#-A-B and C-D-E-G-A , respectively). The melody lies along the B and D strings, with the high-E- and G-string drones serving as the harmonic backdrop.


The solo begins to wind down in measures 11–12, where fretted notes (F#, B, and G) mingle with open strings to mark the Em7 change. (Plant your 3rd, 1st, and 2nd fingers on the G, D, and A strings, and use your 4th finger to grab the low E harmonic.) A rapid-fire hammer-on phrase spells out the notes of an Em9 chord and puts a fancy button on the solo. 

Fig. 4 Tracks 40–41

$\text{♩} = 76$

Am7

let ring throughout

Em7

Cadd9

Gsus2

D/F#

C/E

Em7

Harm.

New From The Shrapnel Label Group



ERIC GALES - Crystal Vision

- BB-2051

A unique amalgam of styles, Eric Gales stands head and shoulders among other guitarists in his genre. "Crystal Vision" takes the next logical step in Eric's career, further establishing him as one of the rare musical talents of his generation. A guitarist's guitarist, Gales lays down some extremely impressive chops in a hard-edged progressive blues rock context.



PAT TRAVERS - PT POWER TRIO PART TWO

- BB-2052

PT Power Trio 2" takes the listener back to the glory days of 70's hard rock when 3 aggressive musicians with loud amplification, rooted in the blues and psychedelic musical experimentation, were almost always a recipe for a good time. Featuring tracks by artists such as Grand Funk, Cream, Robin Trower, Montrose, Tommy Bolin, Trapeze and Humble Pie.



DENNIS CHAMBERS, JEFF BERLIN, DAVE FIUCZYNSKI, T LAVITZ -

Boston T Party

- TC-4043

Boston T Party is the collaboration of four celebrated progressive musicians who join forces for a jazz fusion tour de force, brimming with musical virtuosity from every player in the ensemble. Bringing to mind artists as diverse as Weather Report, Zappa and Jeff Beck.



JOHN 5 -Songs For Sanity

- SH1182

John 5's eclectic influences combine for a truly unique guitar oriented record that once again sets new standards in the genre, offering a fresh approach to guitar instrumental music. Includes incredible guest performances by Steve Vai and Albert Lee who engage in fiery solo trade-offs with John on one track each.



BRIDES OF DESTRUCTION- Runaway Brides -SH1180

"Runaway Brides" is a staggering collection of street lethal rock, imbued with both the classic rock & roll spirit and the edge of modern youth. Tracii Guns, London Legrand, Scott Sorry and Scott Coogan exude extreme rock and roll energy from every pore.



MARC RIZZO- Colossal Myopia

"Colossal Myopia" reveals Soulfly guitarist Marc Rizzo to be a master musician with deep musical roots in metal, classical and flamenco guitar and is a much needed breath of fresh air to the instrumental rock genre. Few guitarists on the scene today do as much to carry on the tradition of high caliber shredding, as is evident on Rizzo's solo debut.



L.A. GUNS- Tales From The Strip -

"Tales From The Strip" is a reference to the band's long time affiliation with L.A.'s legendary rock scene. With producer Andy Johns at the helm, L.A. GUNS delivers a new studio record of original songs that proves, without a doubt, that L.A. GUNS is at the top of their game.



STONEY CURTIS BAND- Acid Blues Experience - BB200

Heavily steeped in 60's/70's psychedelia, the Stoney Curtis Band has translated the energy of their phenomenal live show into the grooves of "Acid Blues Experience." Stoney Curtis delivers a set of raw blues rock inspired by guitar greats such as Trower, Hendrix, Stevie Ray, and Michael Schenker.

THE ROOTS OF SHRED-WHERE IT ALL BEGAN!



RACER X- Street Lethal -SH1023

Racer X's debut CD features Paul Gilbert at age 19 who wowed fans internationally with his technical command of the guitar. This CD has become one of the genre's classics and was an innovator in the Shred metal vein. An influence to many other well known players through the years, this CD is a wise purchase for true hightech guitar fanatics.



TONY MACALPINE- Edge of Insanity -SH1021

This neo-classical fusion album includes renowned bassist Billy Sheehan (David Lee Roth, Mr. Big, Steve Vai) and world class drummer Steve Smith (Journey, Vital Information). An intensely guitar oriented album, Tony's debut includes an unaccompanied live guitar solo, Quarter To Midnight.



STEELER- Steeler -SH-1007

Featuring guitar legend Yngwie Malmsteen and Keel vocalist Ron Keel, with bassist Rik Fox and drummer Mark Edwards, Steeler brims with amazing axework from Malmsteen, including a long unaccompanied solo intro to the steaming anthem, Hot On Your Heals. A metal guitar classic.



VINNIE MOORE- Mind's Eye -SH-1123

Mind's Eye is one of the quintessential shred records, combining extreme chops, awesome melodies and incredible instrumental compositions. It is also one of the greatest selling shred CD's of all times. Buy it and you'll hear why.

PHONE ORDERS 1-800-937-8943 24 HOURS A DAY!
BUY / HEAR ONLINE: WWW.SHRAPNELRECORDS.COM



Boss GT-Pro



FEATURES

200 preset and 200 user-defined effects patches

Up to 13 simultaneous effects per patch

44 effects categories, including 46 preamp/speaker simulators and 30 distortion/overdrives

Two amp models per patch, each with a solo mode

Connections

include 1/4" and balanced XLR stereo outputs, three send/return loops, USB and S/PDIF digital out, MIDI in/out/thru, two 1/4" amp control jacks, two 1/4" control pedal jacks, 1/4" expression pedal jack

Software for effect editing and computer interfacing

PRICE
\$999

CONTACT

Boss
323-890-3700
bossus.com

ON THE CD



By Douglas Baldwin

Always a leader in guitar effects processing, Boss has upped the ante recently with both its floor model GT-8 (reviewed here in May 2005) and its rack-mounted followup, the GT-Pro. Impressed with the GT-8's deep editing features and wide-ranging tones, we were eager to see how Boss would trick out its top-of-the-line multi-effects unit. Is this just a GT-8 in a rack, or is there some extra mojo worth scoping out?

LAYOUT While "pro" may be the most overused adjective in gear-dom, the GT-Pro lives up to the term. It's built like a tank, with a front panel that looks and feels reassuringly solid. Much like the GT-8, the grouping of knobs and illuminated buttons makes editing and on-the-fly adjustments simple tasks, with instant visual reinforcement as to which effects are engaged and which functions are active. The illuminated LCD display is easy to read when you're close by, and the bright red LED displaying the bank number is clearly visible

Get your signal flowing to anywhere with the GT-Pro's numerous ins, outs, and MIDI connections.

from 20 or 30 feet away—although, considering that there are 10 patches per bank, LEDs for patch numbers would have been welcome.

With more connections than Dallas/Fort Worth, the back panel of the GT-Pro really puts the "Oh!" in Pro, setting it above the GT-8 or, for that matter, any other guitar-friendly multi-effects unit. XLR connectors and one pair of 1/4" jacks are for a sub out (think house mixer or recording), while another pair of 1/4" jacks is for a main out (probably your guitar amp or onstage monitors). Then there are three pairs of in/out points, accessible with 1/4" jacks: one pre-loop and two that can be assigned to any point in the GT-Pro's effects chain (plug your boutique stompboxes or rack processors here). Yet another 1/4" pre-loop direct out could take an outboard tuner, although the GT-Pro's internal tuner is steady, stable, and sweetly accurate. MIDI in, out, and thru connectors beckon for outboard patch change possibilities, while USB and digital connections facilitate com-

puter editing and recording. Connections for outboard amp switching and assignable internal switching and expression pedals

(not included) will keep you up nights dreaming of tricked-out hookups.

SOUNDS After packing earlier versions of the GT series with some truly trippy patches, Boss takes a more workmanlike approach to guitar tone with the GT-Pro. Each bank of patches has a thematic vibe, with classic rock stacks, combos, metal-edged tones, and the like each in their own subgroups. Multiply 200 preset patches by two amp models per patch and a powerful Solo switch that gooses the mids and ups the gain à la many Mesa/Boogie amps, and you could work your way through a few years of gigs without editing a single patch. The amp models range from pretty nice to pretty astonishing, and pick-sensitive amp switching often generates a dimensionality that no single model could achieve.

Weak spots? Well, most players will scratch their heads over the "Fretless" and "Sitar" effects, which strike this reviewer's ears as variations on an envelope-controlled wah. And with so much processing power, less than two seconds of delay seems a little light. Heck, almost every other multi-effects pedal manufacturer is able to fit five to eight seconds of delay—







often with looping capabilities—into its units. Finally, Boss should be scolded for cutting way back on the freaky patches. The GT-Pro can generate some of the wildest hallucinatory tone trips possible, yet the overwhelming majority of its patches are conservative “gigging guitarist” presets, making the unit’s sheer processing power easy to overlook.

IS IT FOR YOU? If you’re a casual stompbox user, you’re not going to go here. There’s no floor-pedal option—to gain MIDI control of the GT-Pro’s goodies, you’ll have

The GT-Pro’s controls are intuitive and easy-to-read

to spring for Roland’s FC200 or something similar—and the very depth of control and advanced routing features could prove daunting. But for musicians and studio engineers seeking the taco grande of amp modeling and effects routing, this is the rig to score. Only a rocket-science unit like the Eventide Eclipse will outperform the GT-Pro (and at three times the cost, that’s a *big* step up); any other guitar-based multi-effects unit simply can’t compare. The GT-Pro is a one-of-a-kind dream machine, deserving of our 1 Award.

The Computer Connection

In addition to the numerous loop and output connections, the GT-Pro also overshadows the GT-8 with its computer-friendly USB connection, software bundle, and digital output. The software package makes patch editing a breeze, turning the GT-Pro’s multi-menu LCD display into a screen full of stompboxes that can be tweaked and shuffled with your mouse, then stored on your computer’s hard drive. “A lot of players have trouble visualizing the flow

of the effects when they can’t see them all at once,” says Ryan Sanders, Boss’ product specialist. “The software puts it all out in front of them, allowing them to see just where each effect lies and how it’s altering the sound.”



Then there’s the possibility of using the GT-Pro as your recording interface of choice. Because its USB connection functions as both an input to and an output from your computer, you can use it either for direct tracking or as an outboard device for mixdown. Suddenly you’ve got a powerful multi-effects processor capable of treating any computer-recorded track to tweaks both subtle and audacious, be they lush 10-second reverbs, robot-toned pitch-shifted vocals, or compressors that squash a signal flat as a fly on a Peterbilt’s windshield.

—DB

ANNA DICKSON

THE STAGE KINGS COMETH

Stage King Series by Reverend. The import line for the serious player.

Solid, chambered, and semi-hollow designs by Joe Naylor. Set-up in the USA, featuring the same Reverend pickups used in the award winning USA Series.

Ready to rule, without the royal price tag.

NAMM BOOTH 5822

reverendguitars.com 586.775.1025
dealer inquiries welcome

So, so you think you can tell
Heaven from hell
Blue skies from pain

– written on a 12-string model bought on a Manhattan street, 1972



Martin & Co.
EST. 1833
AMERICA'S GUITAR®

Music history. Martin history.™



Reverend Rick Vito



FEATURES

Patented **high-resonance** body

Bolt-on 25-1/2" maple **neck** with dual-action truss rod

Two Reverend high-output **P-90s**, hum-canceling when combined

Rosewood 12" radius fretboard with 22 medium jumbo **frets**

Graphite **nut** (1-21/32") and Sperzel locking tuners

Volume, tone, and **bass contour** controls

PRICES

Standard Slingshot: \$1,799

Special Slingshot: \$2,065

Signature Slingshot: \$2,100

CONTACT

Reverend
586-775-1025
reverenddirect.com

ON THE CD



By Michael Ross

Joe Naylor's Reverend company has been going through upheaval lately. Although he makes a terrific product, he's eschewing any further amp manufacturing (can you say "collector's items?") and revamping his guitar line. A cool new imported line (check this mag next month for a glimpse) will replace all the American-made Reverends, except for the Chrome Hawaiian Rocco and the new Rick Vito line.

If you don't know guitarist Rick Vito, you should. That's his slide on Bob Seger's "Like a Rock." He's also been a go-to guy for Bonnie Raitt, Fleetwood Mac, Jackson Browne, Todd Rundgren, John Fogerty, Hank Williams Jr., Roger McGuinn, John Mayall, and many others, and his blues-drenched guitar talent is matched only by what Buffy might call his "keen fashion sense."

LOOKS The Reverend Rick Vito is all about looks. Vito says that he's been drawing guitars ever since his high-school days of "not paying attention, doodling in my school books," says the guitarist. "The first one I officially had made was the one I call the 'Streamliner,' the art deco-looking one that I played with Bob Seger." That was the same work of art he played with Fleetwood Mac and on his own projects.

Later, Vito started using a Reverend for slide playing. While gigging with the L.A. alternativeworld band the Bonedaddys, he designed a stage jacket that incorporated skulls, moons, mojo heads, and planets. "Joe Naylor always liked that jacket," Vito recalls, "and he approached me and said, 'We ought

to do a guitar with those images.'" And so the three-model Rick Vito line came into being. The version we tested, the Special Slingshot, comes with a standard unpainted headstock and a Lake Superior Blue aluminum-finish body with Vito's designs sandblasted in. The guitar's also available in Satin Black aluminum with a painted headstock (Signature Slingshot) and Satin Black aluminum with no designs (Standard Slingshot). All models feature

the distinctive Reverend body shape, Sperzel locking tuners, and a bridge that strings through the body or an optional Ultimate Bigsby tremolo (\$165 list).

FEEL Our test instrument had the standard slim Reverend neck that this picker loves, but came set up with .009s—not my usual choice. However, the setup and fretwork was sublime, and I found the light strings to be buzz-free even when playing slide. The Special was equipped with the optional Bigsby, which rocked nicely and stayed decently in tune. The extremely light (6-3/4 lbs.) body balanced well with the bolt-on neck.



The voodoo-doll illustration on the back of the Rick Vito advises you to "play well!"

SOUND One thing Vito insisted on was that the Reverend P-90 pickups be wound about 10% hotter than stock. "Joe's original P-90 pickups were a little brighter than stock, which I liked," the guitarist says, "but to really get into P-90 territory I wanted him to beef them up just a little bit." Despite the extra ohm-age, both neck and bridge models offer plenty of bite. Through a Reverend Kingsnake head into a custom 1x12 Electro-Voice bottom, the bridge pickup provided the classic P-90 hollowed-out honk. A volume and tone control are joined by

a bass rolloff knob that thins out the pickups into a perfect, warm Strat-like tone in the neck position and a cool, skank-approved funk sound in the bridge setting. The perfectly balanced pickups work well together in both full and rolled-off mode. Wired reverse-wrap/reverse-polarity, they cancel hum when used together, and seemed low in noise in individual mode as well.

Played clean, the Vito Special's got the archetypal Reverend sound; the mahogany center block, phenolic sides, aluminum top and back, and



MASSIMO GANNAGURTA

chambered construction conspire to create the warm ring with slight metallic overtones that makes these instruments so coveted for blues. Still, if you roll off the regular tone control and engage the neck pickup, you

could easily play jazz. Kick in a distortion pedal and you're off to the rock races.

IS IT FOR YOU? Vito's design work, though distinctive, can easily be slotted into a variety of musical

styles, from roots to reggae to rock. If you want the Vito's tone but aren't into the graphics, the Standard version offers the same hot pickups without the skulls. You can hear that tone on this month's CD-ROM video, of course,

or you can pick up Vito's latest CD, *Rattlesnake Shake*, at his Web site, rickvito.com. On all but two cuts you'll hear a versatile and masterful guitarist put this versatile and masterfully built instrument through its paces.



Gretsch Billy-Bo Jupiter Thunderbird



FEATURES

Chambered mahogany **body** with laminated maple top

One-piece mahogany set neck with rosewood **fretboard** and medium vintage frets

TV Jones Powertron (neck) and Powertron Plus (bridge) **pickups**

Controls include master volume and tone, bridge and neck pickup volumes, 3-position toggle switch

Chrome **hardware** including Grover Sta-Tite die-cast open-gear tuners

Available in **Firebird** red with black sides and back

PRICE

\$3,250

CONTACT

Gretsch Guitars
912-748-7070
gretschguitars.com

ON THE CD



By Douglas Baldwin

Are there any guitarists out there who haven't dreamed of designing their own axe, one that's so odd yet so full of character that nothing else comes close—and everybody wants one? Think Les Paul. Think Eddie Van Halen. Think...Billy-Bo!

LOOKS When Bo Diddley first played that rockin' beat back in the late '50s—part rumba, part house rent blues, part baby-makin' hoochie-koo—he needed a guitar that looked as cool as he sounded. Along with his famous square git-box was the elusive Cadillac, as seen on the cover of *Bo Diddley Is a Gunslinger*. Never officially put into production, the model effectively disappeared until ZZ

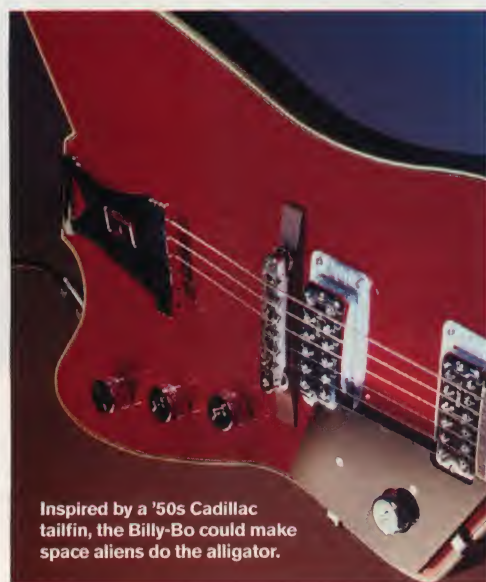
Top's Billy Gibbons started playing one that Bo gave him a couple years ago. In a classically Gibbons-esque spin, the Cadillac has since been rechristened the "Billy-Bo Jupiter Thunderbird" and launched into production by Gretsch.

The Billy-Bo's whacked-out, elongated body has a lower bout shaped like a Cadillac tailfin and a cutaway that might make you think some drunk got one step too close to a belt sander. Yet follow the strings from headstock to tailpiece and you'll see and feel an alarmingly normal instrument. In purely cosmetic terms, this "science project gone wrong" (Billy's words), complete with rich red gloss finish and faintly antiqued binding, is an unqualified success.

or cause the strings to slip out of the saddle if you tend to snap them. Raising the action a little solved these problems and allowed some serious digging in; if you prefer low action, you'll want to either play with a very light touch or try heavier strings.

SOUND The chambered mahogany body and laminated maple top make for an instrument that's comfortable to play and surprisingly loud when unplugged. The TV Jones pickups are voiced in the classic Gretsch tradition, moderately bright and chimey with a diffuse, jazzy tone in the neck setting, plenty of snap in the bridge, and a wood-grained bite in combo position. Blending the pickups was tricky—a drop in volume of as little as one notch would remove either pickup from the mix—but the stealthy pickguard location of the master volume made pinky swells easy. Amped up, this axe loved tight and powerful clean tubes; a silver-face Fender Pro Reverb and an Ampeg VT-22 sounded heavenly. Adding various distortions and fuzzes worked great on single-note lines but tended to wash away the tone on chords.

IS IT FOR YOU? Collectors will love the Billy-Bo. Its sketchy early history and documentation are just the kind of things that make vintage enthusiasts drool, and it's got the quirky looks and features of a pawnshop prize in mint condition. If your style's bluesy enough to accommodate the design—i.e. you can deal with something other than strings-on-the-fretboard action—the Billy-Bo could find a place onstage, too.



Inspired by a '50s Cadillac tailfin, the Billy-Bo could make space aliens do the alligator.

FEEL Grover's vintage-style open tuners were as tight as any enclosed machines, and the setup (with .009-.042 strings) was excellent. Medium vintage frets and a full C-shaped neck with a hint of a V-crease transmit a vintage vibe, accentuated by the Adjusto-matic bridge, wisely pinned to the guitar's face.

One concern is that the strings break over the bridge at a shallow angle, which means they don't put much pressure on its saddles. With an action as low as that on the model we received for review, this can produce rattling,

DRIVEN TO PERFECTION

"This amp offers gobs of gorgeous, clean headroom; it's warm and buttery, never harsh, with just the right amount of give. Kicking in the overdrive, whether using a PRS or a Strat, provided a fat, articulate, responsive tone that cleaned up nicely when backing off the guitar volume. If you want tons of clean power and the smooth American overdrive of the best boutique amps without spending beaucoup bucks, you can't go wrong with the Kustom '72 Coupe."

Guitar

"The '36 Coupe has an enjoyable, ballsy midrange overdrive sound ... It offers a nice change from the myriad of major-builder clones. It's nice to see Kustom back in the tube amp business."

Vintage Guitar

"The Lead Channel's ultra-smooth voicing will please those who love buttery, high-gain textures ... The Coupe is an intriguing and well-conceived amp that has what it takes for anything from jazz to metal. With its classy looks, great clean and overdriven tones, and affordable price, there's a lot to like about this new Kustom."

Guitar Player

"There's a new kid in town that's gonna cause a stir. I can sum up the essence of the new '36 Coupe all-tube combo amp from Kustom in one word: TONE! I highly recommend test-driving this excellent amp, but let me warn you: You're going to have a hard time giving it back."

Performing
Songwriter

**SEE THE ALL-TUBE COUPE
AT NAMM EXHIBIT 4868**

- Made in USA of U.S. and Imported Parts
- All-tube Circuitry With 6L6 Power Platform
- Two Channels With Dual Master Volumes
- Kustom-Eminence Integrated (KEI™) Speakers
- Accutronics® Reverb With Tone Control

- Tremolo/Vibrato Circuit ('72 Coupe)
- Direct Out With Speaker Emulation
- Autokruise™ Bias System
- Tube-driven Effects Loop
- Baltic Birch Cabinet
- Includes 3-Function Footswitch With Boost
- 3-Year Limited Warranty
- WWW.KUSTOM.COM
- 1-888-4KUSTOM

© 2005 KUSTOM

KUSTOM
AMPLIFICATION



Krank Chadwick



FEATURES

Line out

Two premium Sovtek 5881 power tubes

Four Electro-Harmonix 12AX7 preamp tubes

Speaker outputs of 16, 8, and 4 ohms

Active/passive series effects loop with volume control

PRICE

\$2,199

CONTACT

Krank Amplification
480-967-5803
krankamps.com

ON THE CD



By Michael Ross

The Krank amplifier company has made its bones in a surprisingly short time. Its rapid rise in visibility was aided by its terrific Krankenstein amp's connection to Dimebag Darrell, but the company's building chops are by no means restricted to metal machines. The Chadwick is aimed at the classic rock player—more Thin Lizzy than thrash.

LOOKS The 50-watt, two-channel, all-tube Chadwick's appearance leans heavier on Tolex than metal, in keeping with its vintage vibe. As with all Krank amps, the look is no frills, all business. It's easy to believe that every penny you spend on a Krank goes into the sound and solid construction, rather than fancy woodwork or leopard-skin coverings. The clean channel features both volume and gain controls. The drive channel features variable gain and volume, a Drive switch, and an Envelope knob, which controls the amount of gain in the last stage of the preamp. Both channels offer bass, mid, and tre-

ble EQ controls. A Shift button switches the tone of the drive channel between an "out" or "off" position, in which signal flows normally through the EQ section, and an "in" position that pumps more mids and lows through the circuit and makes the tone controls slightly less active. Krank describes this as the difference between a "classic" and "modified" sound.

SOUND The Chadwick's clean channel supplied plenty of warm headroom through a Krankenstein 4x12 cabinet with Eminence Texas Heat drivers. The gain control dialed in varying degrees of give, all the way up to a mild crunch. Played clean, the Chadwick instantly passed my personal reverb test, which boils down to: Does the thing sound good *without* reverb? In this case, using a Reverend Rick Vito model with P-90s, there was more than enough multidimensional depth to make a tank full of springs unnecessary; chords sang and sparkled while single notes sustained.

The drive channel proved infinite-

ly malleable, producing everything from vintage blues tones to the metallic roar that Krank has perfected. The Drive button added gain in the middle of the preamp for more distortion and overdrive. With the Envelope knob turned down, the amp sounded brighter and was less distorted with more dynamic response. Turning up the Envelope increased sustain and volume, and made the sound a little darker. I plugged in a Les Paul and played with the Shift button. With the Envelope down, I was able to use the Shift to toggle between two early Peter Green-type bluesy sounds, one bright and one dark. Switching from the Krank bottom to a Marshall 4x12 with Celestions revealed a whole new array of less midrange-oriented but no less inspiring rock timbres.

The included footswitch toggles only between channels. An additional switch to kick in the push-button Drive function would have been nice, and also would have effectively turned the head into a three-channel beast. But even as is, the Chadwick allows you to conjure a staggering variety of great sounds.

IS IT FOR YOU? If metal's your bag, two other Krank amps—the Revolution and Dimebag—will be more up your alley. If you prefer classic rock tones that hover in a tuneful place somewhere between Britain and America, the Chadwick is for you.



The Jimi Hendrix Experience.™

SEVEN signature tones that changed the world forever.

Jimi Hendrix

THE JIMI HENDRIX EXPERIENCE™
ARTIST SERIES PEDAL

©2005 Harman International Industries, Incorporated. All rights reserved.

Photo: Chuck Boyd/Authenticated Hendrix LLC

**DigiTech®
Production Modeling™**
captures seven
distinctive tones from
classic Jimi Hendrix
songs including...

"Purple Haze"

Are You Experienced, '67

"Wind Cries Mary"

Are You Experienced, '67

"Foxey Lady"

Are You Experienced, '67

"Little Wing"

Axis: Bold As Love, '68

**"All Along The
Watchtower"**

Electric Ladyland, '68

**"Voodoo Child
(Slight Return)"**

Electric Ladyland, '68

"Star Spangled Banner"

*Jimi Hendrix: Live
at Woodstock, '69*

Since the first time the world experienced Jimi Hendrix, things have never been the same. Now DigiTech® is honored to be chosen by the Hendrix family to emblazon Jimi's prophetic musical vision with a truly remarkable performance tool, created with our proprietary process known as Production Modeling™.

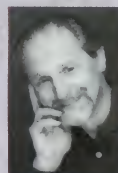
Introducing The **Jimi Hendrix Experience™** created in association with Eddie Kramer, Jimi's engineer, using the *actual master tapes* at Electric Lady Studio!

We can't guarantee you'll ever be able to *play* like Jimi did, but now you can channel his amazing tones into your performance.

Start the Experience at your DigiTech dealer today. ■



*"You realize what
a tremendous body*



Eddie Kramer

*of work Jimi has
left behind. What we are
doing here is taking a little
piece of Jimi and putting it
in a pedal that will stun the
world"*

Also available from
www.authentichendrix.com
ph. 888-EXP-JIMI

Jimi Hendrix: The Lyrics
Hard Cover Book



and

The Power of Soul:
A Tribute to Jimi
Hendrix Music CD



Jimi Hendrix Experience
©2005 Authentic
Hendrix LLC
www.jimihendrix.com



Designed by Hendrix-obsessed engineers in the rock 'n' roll underground of Salt Lake City ■ www.digitech.com ■ 801.566.8800

DigiTech
The Power to Create

A Harman International Company



Izotope Trash



FEATURES

Formats: Pro Tools 6.1+ (RTAS/AudioSuite/HTDM), VST, MAS, Audio Unit, and DirectX

Over 175 automatable **parameters**

Sample **rates** of up to 192 kHz

64-bit internal **precision**

System requirements: Windows (98, 2000, ME, XP), Mac OS X 10.2+

PRICE

\$199.99

CONTACT

izotope.com

ON THE CD



Award
MARK OF EXCELLENCE

By Michael Ross

Software amp modeling is already entering its second phase; upcoming reviews in these pages will include Guitar Rig 2 and AmpliTube 2.0.

With a growing range of brands from which to choose, a new product must carve its own niche. Izotope's Trash does just this by largely sidestepping the super-accurate vintage concept and going for the distortion jugular.

LOOKS

Rather than a graphic representation of guitar amps, cabinets and pedals, Trash's GUI looks like an old air conditioner that's been pulled apart. One virtual toggle bypasses the effect, while the other chooses presets or parameters—simple. Virtual push-buttons of the sort that might choose

high or low cool on the aforementioned Fedders select the parameter sections for tweaking. And tweaking is the point with Trash; you can grab a few cool presets and go, but the joy of the software lies in its ability to custom-tailor your sound.

LAYOUT

"Squash" is the software's dynamics section, with a multiband compressor to control the peaks and a noise gate to tame some of the racket that Trash produces in its more radical settings. The "Trash" button opens up a world of distortion that includes both familiar vintage tones and insane sounds: blown-out transistors, cold solder joints, radio noise, static. "Box Model" is the amp cabinet and speaker modeling section, which also goes well beyond the normal to include telephones, sheet metal, Plexiglas tubes, tin cans—you get the idea. When it's

time for tone shaping, Trash gives you pre-filtering to drive the frequencies you want distorted and post-filtering to tame the ones you don't. There are 36 sweepable filter types, which can be either swept with time-tappable LFO filters or triggered by your pick attack. Finally, the "Buzz" button accesses a delay section with

standard analog, tape, and digital models as well as lo-fi and bit-reduced flavors.

SOUND

When I first installed Trash, I didn't realize that it had presets and just started playing with the distortions. With no cabinet selected, I got some of the nastiest sounds I'd ever heard. We are talking ear-ripping, fried-capacitor, broken-speaker, overdriven digital recorder-type distortions—cool! Call me crazy but I like that stuff, and you don't get it in your more standard amp modeling software. Upon discovering that Trash also had standard blues, rock, and rockabilly presets, I was doubly impressed. Though not fond of its vintage-style original presets, I found that with a little tweaking I could manufacture anything I wanted, from sweet-sounding standard retro tones that met my standards to bit-crushed, filter-swept, room-clearing experimental noise that would otherwise require five or six additional plug-ins to produce. Trash has no phasers, flangers, whammys, octavers, pitch shifters, or even reverb, just endless ways to put creative hair on that clean guitar signal.

IS IT FOR YOU?

If you're a strictly-vintage type, you might prefer a software modeler that concentrates on old-school areas. While Trash can do a pretty darn good job of miming a Marshall or faking a Fender, it's the malleable magnificence of the more modern, extreme tones—along with an extremely reasonable price tag—that makes this trash a treasure.



Trash allows you to cascade one distortion sound into another.

JOESATRIANI.COM

See Joe on the Epic Records DVD
"G3 Live in Tokyo," available now!



JS

You've heard his music

NOW SEE HIS ART.

5 HOT STRAPS

designed by Joe Satriani

Only from Planet Waves



planet waves™
planetwaves.com



Check out his
picks, too!"



Ampeg SPC-OD Scrambler

By Michael Ross

Original late-'60s versions of this fuzz pedal have fetched \$1,000 on *eBay*, cluing Ampeg that it was ripe for reissue. Built like a Hummer, the Scrambler offers fuzz that's simultaneously aggressive and musical. Many fuzzes sound thin until beefed up with distortion from the amp or a second overdrive pedal, but with its Texture knob turned all the way counterclockwise, the Scrambler provides plenty of bottom, even through a clean amp. Moving the control clockwise brings in an upper harmonic without losing much low end. A Blend knob adds fuzz to the original signal and acts as a default volume control. Mixing in a little amp distortion creates a huge wall of fuzz that still somehow remains highly articulate. Lowering the guitar volume creates all sorts of cool ring modulation and bit reduction-type effects. Just like the original, there's no on/off LED and no battery adapter. Still, fuzz fans must check this one out. **\$299** ampeg.com

DigiTech JamMan

By Rusty Cutchin

DigiTech's dual-pedal JamMan, based on Lexicon's rackmount unit of the same name, is a looper that's jam-packed with recording and playback features. The versatile unit sounds great and is one of the most convenient ways yet to take a full band to the gig or build interesting layered performances. The JamMan's multifunctional left pedal serves as the Rec/Play/Overdub and Undo controller; its right pedal stops playback and adjusts the tempo of the guide rhythm or recorded loop. A bank of dual-function switches selects various modes, such as auto-record, while knobs control audio levels, presets, and rhythm sounds. LEDs display the current preset, mode, and input. The versatile rear panel provides an



instrument input, an XLR mic input, a 1/8" mini-plug aux input, mono 1/4" output, footswitch jack, and power-adaptor receptacle. (The unit does not run on batteries.) A USB connector lets you store presets to a computer, and you can also use the included CompactFlash card, which provides over six hours of playback. Best of all, the JamMan uses Lexicon technology to provide studio-quality audio, even on tempo-shifted loops and overdubs. Guitarists who want to harmonize in real time or practice to slowed-down recordings away from home should step on this phrase-sampling stompbox soon. **\$449.95** ditech.com

Italia Maranello Speedster

By Philippe Herndon

If Italia's goal was to have us at "hello," the Maranello Speedster would be halfway there on looks alone. Incorporating cues from both classic designs and oft-ignored pawnshop prizes, the Speedster comes across as inventive and fresh. Its single humbucker (a second is optional) provides a vintage, throaty growl worthy of its sport striping, and discerning pickers will also appreciate modern enhancements to playability. Setup, fit and finish were excellent out of the box, the Grover machines tuned smoothly to pitch, and the set neck ensured sustain on demand. Don't hate the Speedster just because it's beautiful; once tuned up and plugged in, it's a head-turner for all the right reasons. **\$649** italiaguitars.com



Spitz ist Spitze*

*spi•tze (German) *adj.*, Pointed, sharp, smart.



Catch Dan Spitz, his PRS Private Stock guitars and Anthrax on their 2005 worldwide tour.

www.spitzwatch.com • www.anthrax.com

PRS PAUL
REED
SMITH
GUITARS
www.prsguitars.com

Exciting New Equipment

By Michael Ross



IK Multimedia AmpliTube 2.0

Latest version of modeling plug-in boasts completely redesigned interface, improved DSP emulation, advanced presets management, and high-precision tuner. **\$499** amplitude.com

Digitech Scott Ian Black-13 Pedal

Artist Series pedal provides seven Anthrax-worthy tones. Four rotary knobs (Level, Model, and two function controls), two amplifier outputs, and mixer or recorder input. **\$229.95** digitech.com



Jodi Head Hootenanny Festival

Woven floral straps in two configurations: slide-style with a buckle and adjuster-tail style. **\$30-\$45** jodihead.com



Duck's Deluxe Spin-A-Roo Power String Winder

Wind your guitar, bass, banjo, or mandolin strings with ease using this attachment that fits any cordless screwdriver. **\$5** ducksdeluxe.com

Eventide Eclipse 3.0

Similar to Eventide's famed H3000 Ultra-Harmonizer but with five times the processing power, its features include user-definable scales, master MIDI clock output, and ultra-fast program change. **\$2,995** eventide.com



Washburn D10SBPO

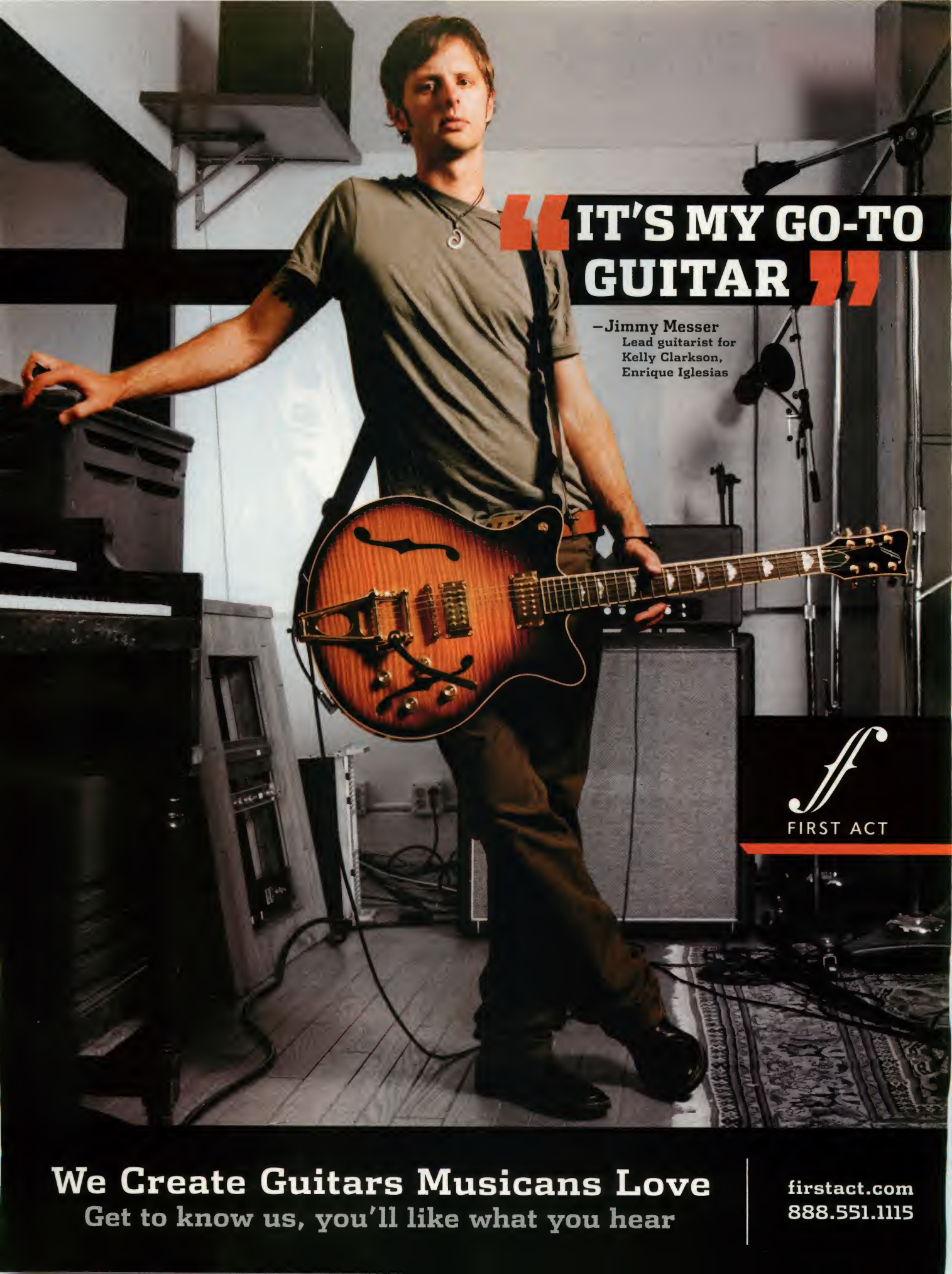
Poker-minded dreadnought features straight flush body graphic, ace/king headstock inlay, heart/diamond/club/spade fretboard inlays, and chrome tuning machines with black ebonite buttons. **\$399.90** washburn.com



Axe Hugger Furry

Pimp out your guitar stand in any one of six styles with this plush faux-fur accessory, which slides over the rubber of a typical stand. **\$22** axehugger.com



A man with dark hair and a goatee, wearing a green t-shirt and dark pants, stands in a recording studio. He is holding a First Act electric guitar with a sunburst finish. His left hand is on the fretboard, and his right hand is near the bridge. He is looking directly at the camera. In the background, there is a piano on the left, a large speaker on the right, and various studio equipment like microphones and stands.

“IT'S MY GO-TO GUITAR”

—Jimmy Messer
Lead guitarist for
Kelly Clarkson,
Enrique Iglesias

f
FIRST ACT

We Create Guitars Musicians Love
Get to know us, you'll like what you hear

firstact.com
888.551.1115

Exodus

By Michael Ross

Don't confuse them with the Christian rock band of the same name. They may have plucked their moniker from the Bible, but Exodus's mission has been the raising of thrash-metal hell for nearly a quarter-century. Guitarists have moved on (one, Kirk Hammett, went and joined Metallica); singers have come, gone, and died; but through all the splits and reunions, original guitarist Gary Holt's razor-edged tone has kept the band elevated. With a new record, *Shovel Headed Kill Machine* (Nuclear Blast), a new singer, and new co-guitarist Lee Altus, Holt is leading Exodus toward the metal promised land once more.

Both Holt and Altus derive their massive power from elemental rigs. Four Bernie Rico Jr. Vixens with Seymour Duncan pickups are Holt's axes of choice. A Nady 442 wireless sends his signal to a pedal board that includes a Boss Octaver, an Ibanez TS-9 Tube Screamer, and a Dunlop Cry Baby wah.

A classic Alesis Quadraverb adds ambient effects to the roar provided by twin Peavey XXX heads powering a pair of Peavey 4x12 cabs with Celestion Vintage 30s (Holt uses four cabinets for some gig).

Lee Altus's similar setup starts with two ESP Dave Mustaine model guitars. A Samson CR-3M wireless unit sends his signal through a BBE Sonic Maximizer, a Rane PE-15 Parametric EQ, an Aphex Expander Gate, and a Lexicon MPX114 effects processor to two Peavey XXX heads (one with 6L6s and one with EL34s). Altus also alternates between two and four 4x12 cabs, but his are made by Mesa/Boogie. His pedal board contains only a Peavey foot controller/amp switcher.



CLOCKWISE FROM TOP LEFT: Altus' rig; the Holt and Altus axes; Holt's rig



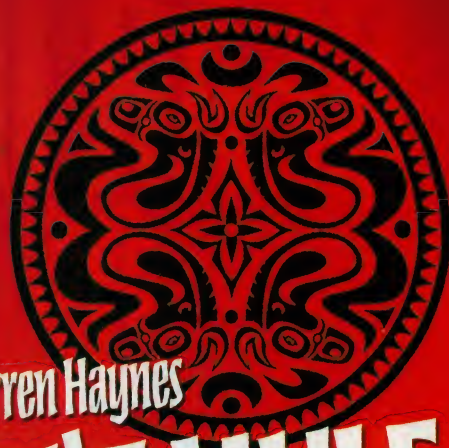
Bernie Rico Jr. Vixen





Musician's Friend

The Best For Less Shipped To Your Door



Warren Haynes

GOV'T MULE

VIP Concert Sweepstakes

Gibson®

Enter today to win a VIP
trip to see Gov't Mule
in concert!

Every order from November 20, 2005,
through February 28, 2006, enters you to
win. No purchase necessary.

See complete details at www.musiciansfriend.com/mule

Source Code: GNFB



TOP 10 GEAR INNOVATIONS OF THE DECADE

By Michael Ross

Because it's *Guitar One's* 10th anniversary and we were in a retrospective mood, we thought it would be a good idea to look back at the last decade and outline the innovations in guitar-related technology that changed the way we make music. Digital recording, MP3s, the Web, and other phenomena have obviously come to the fore and created a new paradigm for all musicians, but we chose to focus on the things that affected our fellow axeslingers most directly.

The specific brands mentioned below may or may not be the best sounding or most advanced examples of the genre, but they do represent the first of their kind, or the first to be widely accepted by that notorious band of techno-conservatives: guitarists. Acceptance is a major factor; for example, you could argue that Bigsby

or Rickenbacker made the first solidbody electric guitar, but there's little doubt that Leo Fender was the one who made the solidbody a player's staple.

Other companies follow in the footsteps of innovators and popularizers, expanding on—and often improving—their ideas, but somebody had to pave the way, right? And besides, listing every product that fits our 10 categories would require more space than we have. In a few cases, a single product proved at press time to be sui generis, thus warranting its own category (at least until the inevitable followers and modifiers join the fray). Here, then, is a list of what we feel are the decade's top 10 innovations, with a nod to the names we closely associate with them.



MODELING

There was a time when, for a guitarist, the term "modeling" would only conjure up impure thoughts of Christie Brinkley or Kate Moss. Then came Line 6's Amp Farm, a software program that let players plug directly into the board yet still sound as if they were playing through a real amplifier. Unfortunately, if you were recording to anything but a Pro Tools TDM digital system, you were out of luck. Enter POD! The arrival of this kidney bean-shaped bit of hardware, also from Line 6, meant that guitarists worldwide could now create and record frighteningly lifelike amp sounds without waking up the kids or neighbors. POD, of course, begat a slew of other desktop modelers, from companies like Vox and Boss. Guitarists became so enamored of having multiple amp types at their beck and call that modeling was even installed in amplifiers such as the Line 6 Flexitone, Spider, and Vetta, as well as the Vox Valvetronix series. The technology continues to evolve today, in the form of software/hardware combos like Guitar Rig 2, AmpliTube 2, and Waves GTR. Digitech's Artist Series effects pedals, meanwhile, go beyond amp and effect modeling to recreate the studio tricks employed in original recordings by the likes of Hendrix and Clapton.

Having spread the amp-modeling gospel, Line 6 decided that the next step was guitar modeling. Their Variax and Variax Acoustic have become essential tools for recording and/or touring players who need to access multiple stringed sounds in a hurry, without having to cart around a music store's worth of instruments. The acoustic model, for its part, solves perennial singer-songwriter problems by electronically handling multiple capo placements and alternate tunings. Add the Variax Workbench software, which allows you to create your own virtual instruments and store an infinite variety of setups, and you have another world-changing product from a company that seems to specialize in them.



COATED STRINGS

Changing strings has never been a guitarist's favorite pastime. So when Elixir came along with a coating process that made strings last three to five times longer than normal, the company struck a nerve—not to mention gold. By covering the strings with a flexible, strong, micro-thin polymer tube, Elixir was able to protect them from contaminants and corrosion, greatly extending their life. Guitarists responded in droves, willing to pay a little extra to avoid having to change strings as often. Other companies responded as well, with coated strings rapidly becoming available from D'Addario, Dean Markley, GHS, and DR.

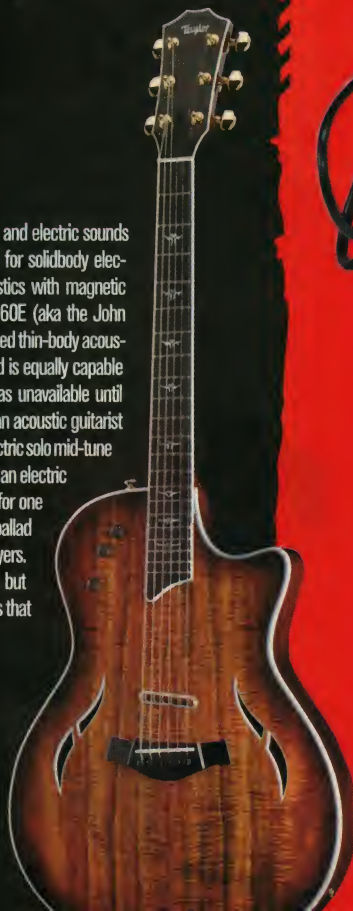
REPLICA SIGNATURE GUITARS

Putting an artist's name on a guitar is no innovation. (Les Paul, anyone?) Still, the signature-model trend has exploded in the last decade. Not only are more and more artists being honored, but greater degrees of obsession are going into creating exact replicas of famous instruments, from Stevie Ray's Fender Stratocaster to Eric Clapton's Gibson ES-335. The success of Fender's Relic series showed that players loved instruments that looked old as well as sounded old, leading Gibson to release a Gary Rossington limited-edition SG with scars that matched the original. The search for perfect sonic replication has employed strange new technologies: braces were measured for Gretsch's Brian Setzer models, and sonar readings were taken of an original Jimi Hendrix Strat. The cloning of Jimmy Page's Les Paul, in a limited edition of 150, resulted in vintage-price cloning as well, with ones going for as much as \$50,000.



TAYLOR T-5

Guitars that produce both acoustic and electric sounds are nothing new: acoustic bridges for solidbody electrics date back to the '80s; acoustics with magnetic pickups hark back to Gibson's J-160E (aka the John Lennon model). But a mass-produced thin-body acoustic that offers true flat-top tone and is equally capable of screaming electric solo tone was unavailable until Taylor developed the T-5. If you're an acoustic guitarist who occasionally wants to rip an electric solo mid-tune without having to switch guitars, or an electric player who needs to play acoustic for one song but still deliver that power-ballad solo, the T-5 answers all your prayers. It's been available less than a year, but its growing popularity demonstrates that the proof is in the playing.



LOOPING

Once the sole province of Robert Fripp and his tape machines, layering guitar loops began to gain wider acceptance in the last decade, largely through the work of Adrian Belew, David Torn, and Bill Frisell. The tool of choice for much of this work, the venerable Electro-Harmonix 16 Second Digital Delay, was out of production by the '90s (it's recently been re-released), leaving Lexicon to take up the slack with the JamMan (whose technology is now licensed by Digitech; see page 66), with help from the Boomerang pedal, the Boss Loop Station, and the Line 6 DL4 delay modeler and looper. A technique once restricted to avant-gardists and studio rats is now easily mastered by the average musician, and guitar soundscapes are vowing up on a growing number of recordings and live stages.



DEDICATED GUITAR INTERFACES

Techno-peasants though some guitarists may be, hardly any have been immune to the digital-recording fever that's swept the music community in the last 10 years. With recording software available at dollar amounts that wouldn't have paid for two rolls of two-inch tape a couple of years ago, even the Luddites are coming around. Still, many players aren't interested in investing in hardware that can record a full band; they just want to get some song ideas into the computer. The very recent past has seen a wealth of interfaces dedicated to just such players. For well under a c-note, there's M-Audio's JamLab. And, if you want some effects with your interface, M-Audio's Black Box, Digitech's GNX series, Guitar Rig 2, and Line 6's POD XT Pro and Toneport line, among others, now fit the bill.

OFFSHORE GUITAR BUILDING

Fine instruments from foreign companies didn't reach our shores just in the last 10 years. Back in the '80s, Japanese companies rivaled and even surpassed their American counterparts, building copies of coveted homegrown vintage guitars until lawsuits required them to cease and desist. What is new to the '90s and '00s is the number of quality instruments coming from Japan, Korea, and even China at prices that put a playable instrument within the budget of even the poorest picker. We live in an era where for under \$500 you can get an archtop you wouldn't be ashamed to bring to a club date. The biggest American manufacturers also produce offshore versions of their models, allowing the entry-level guitarist to sample their wares without sacrificing playability or tone. These days, Japan and Mexico give away little if anything to the U.S. in terms of quality, and Korea and China are nipping at their heels.



GUITARS AIMED AT WOMEN

A decade ago, Wynonna Judd sang the Mary Chapin Carpenter song "Girls With Guitars," but guitar manufacturers didn't take this concept to heart until Daisy Rock delivered a line of heart- and flower-shaped axes designed to attract young females to the instrument that we all love. Never mind that the company was soon producing other models, which men like Norah Jones guitarist Adam Levy found studly enough to play on "Saturday Night Live"; Daisy Rock's focus was, and remains, guitars that speak to women. And so the tide has shifted: a new company, Luna, is targeting the same market, and even the venerable Martin Guitars recently polled its female employees to help design the 00C-16 DBRE.



ACCESSORY INNOVATIONS

Electronic tuners have been a staple of our lives for so long that many of us have forgotten how to tune any other way. For years, though, they required unplugging from the amp or flicking to standby. Muteable rack tuners were expensive and required turning our backs to the audience—and what if you didn't have a rack? The Boss TU-2 tuner changed all that. Now it's the rare performing guitarist who doesn't just step on that little white pedal and tune up, silently and easily. Stable, reliable, and no trouble to read (except in sunlight), the Boss pedal is often the only pedal you'll see onstage, especially for acoustic performers. Other stomp tuners have followed, but the TU-2 is still by far the most popular. Your band may suck, but, thanks to this pedal, at least you'll be in tune.

As we mentioned earlier, guitarists don't like changing strings—and who can blame them? Anyway you slice it, you've got to carry and use (and sometimes lose) two tools for the purpose: a winder and a cutter—unless, of course, you have non-Kluson tuning machines and prefer to coil your string ends up like a folkie or just let them dangle off your headstock until you take somebody's eye out. Planet Waves is a company that consistently comes up with accessories you've needed for years, even if you didn't realize it. Its string cutter/winder, which combines both tools into one, so that you merely flip back and forth, falls firmly into that "Duh, why didn't somebody think of this sooner" category?



TC ELECTRONIC G-SYSTEM

In our recent review of this new product, we lamented the years of switching-system envy that we've all endured. While we danced like chickens on a hotplate, trying to switch off our delay and simultaneously switch on our wah, or attempting to add a compressor and flanger while turning off the distortion—all before the chorus turned into the verse—Joe Rockstar could step on one button that did it all. Of course, Mr. Rockstar had buckets of cash to throw at Bob Bradshaw or Pete Cornish, who were more than happy to build him a custom switching system for the price of a new car. Now, thanks to TC Electronic's G-System, our long dance is over. For under two grand, you get the gorgeous delays and reverbs for which this Danish company is renowned, in addition to a plethora of other effects and loops in which to plug your own choice of external effects. All this is combined in a deep but simple switching system that's built like an ox and looks like a supermodel.



WHAT'S UNDER YOUR HOOD?

Capturing the guts and glory of the all-tube Kustom Coupe™ guitar amp is no easy task for any speaker. From chiming, harmonic-laden clean tones to fat, sustain-for-days solo sounds, the Coupe can transform your musical ideas into sonic gold. To fill the driver's seat, Kustom turned to legendary U.S. speaker manufacturer Eminence®.

Drawing on a partnership that dates back to vintage Kustom amps of the 1970s, Eminence developed the new KEI (Kustom-Eminence Integrated) Turbo 12™ speaker. Featuring a distinctive aluminum dustcap, the Turbo 12 totally nails the Coupe's classic clean tones but also handles high-octane distortion like nobody's business. Test drive the Kustom Coupe and you'll know why more amplifier companies choose Eminence to supply the drivers.



© 2005 EMINENCE

© 2005 KUSTOM
Photograph: Neil Zlozower

'72 Coupe™
72 watt 212

'36 Coupe™
36 watt 112

WWW.EMINENCE.COM

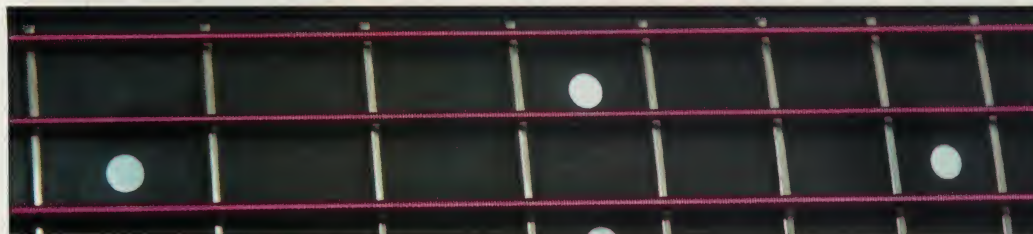
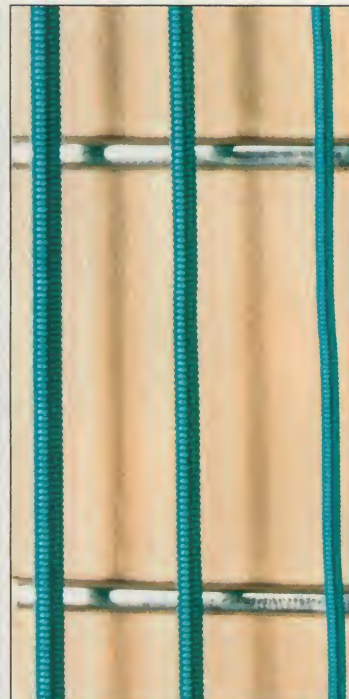
WWW.KUSTOM.COM



SPEAKER

FOUND EXCLUSIVELY IN THE KUSTOM®
COUPE™ ALL-TUBE GUITAR AMPLIFIER

THE HANDMADE STRING™



IN GOOD HANDS

Great tone is the reason DR strings are wound by hand. Old fashioned handmade craftsmanship is wound into every detail of creating DR strings. All because players tell us they can hear and feel the difference and they love it.

AND IN COLOR

And now you can play in full color. Black Beauties, Red Devils, Peacock Blues, EverGreen, and Gorgeous Pink are DR Color strings made for bass, acoustic & electric. Players say they have the same great DR tone & feel, plus last at least 3X longer.



Best of the 'Shed

Highlights From 10 Great Guitar Schools

If there's one thing that we here at *Guitar One* pride ourselves on, it's that we're the magazine you can play. From song transcriptions to our Riff Box to the top-notch lessons penned each month by such revered teachers as Wolf Marshall, Dave Rubin, Dale Turner, and Tom Kolb, *G1* has always been about helping you make better music.

In December 2000, then Editor in Chief Jeff Schroedl, realizing the popularity of the magazine's lessons, launched Guitar School, a feature in which today's greatest players take you, the reader, into their private woodshed, showing you the licks, exercises, and practice approaches

that made them great. The first Guitar School featured fusion pioneer Frank Gambale, and since then we've been lucky enough to have legends from every walk of guitar grace our pages—from the shred insanity of Yngwie Malmsteen and the hard bop of Mike Stern to the chicken pickin' of Albert Lee and the pulverizing pentatonics of Zakk Wylde.

For this special 10th Anniversary Issue, we paged through the dozens of Guitar Schools we've done and selected our 10 favorites, and then picked out music examples that best capture the essence of each player's style. So grab your axe, crank up the ol' loudbox, and step into the 'shed.

From July 2004 By Dale Turner

But that never-ending, repetitive kind of

stuff is all sort of an emotional release. You do that for however long you think feels right, and then come off with some other lick. Or, depending on what the chord changes are, you can make something up—find some odd notes and make a pattern out of them.”

So your vocabulary grew from listening?



Sure. Even now, I'm a sponge. I just saw John Mayer on TV playing with Buddy Guy: he was playing some shit I didn't know, so I listened. I just shut down when I listen to guitar players play—I absorb it. I also pick up stuff from watching people jam. That's one of the cool things about going to local bars: seeing what people are doing and jamming with them. I'm a huge advocate of jamming with others; you learn a lot. So I love to go and do that—even if people wipe the stage up with me [laughs].

From April 2004 By Dale Turner

I never wanted to quit doing *Pantera* in the first place," Dime divulges. "I'm just carrying on with what I do best, what I love most, and what the fans miss. When you've been beat down to the ground, and you really reach deep inside and pull from down low, that's when your best shit comes out. I'm real happy with this new stuff." We caught up with Dime to discuss *Damageplan* and

get the lowdown on the licks that have made him a metal legend.

Let's examine some of the exotic sounds that pop up in your leads. A lot of it comes from the "Dime scale"—blues pentatonic/chromatic. That's my whole thing, in a nutshell. I'm not a big "scale dude"; I don't know all that shit inside and out. I like that frightening feeling of saying, "I'm stepping out there now—hope this motherfucker lands cool!"

As for the whole blues-pentatonic/chromatic thing, Eddie Van Halen uses a similar

frame of reference—hybrid scale types that are hard to explain in terms of basic music theory. I think those weird hybrid scales come together because of what's most comfortable for each player. For me, every finger on my left hand is equal in its own right, but certain combinations work better. My index, middle, and pinky fingers work real good on a long stretch. And my index, middle, and ring fingers seem to be the most comfortable in that little pentatonic or blues-scale box. And then there are times when I use all four fingers, like on "Broken."



$\text{♩} = 84$

N.C.
8va -

T
A
B

loco

T
A
B

THE ONLY LABEL IS BLACK.™

EVM 12L

Handmade in the USA

Zakk Wylde



Zakk Wylde demands killer tone from his guitar speakers.

300 WATTS OF IT. EACH.

That's why the only speaker Zakk uses is the EVM12L Black Label.

BLEED BLACK LABEL.

www.evm12lblacklabel.com

Live For Sound
www.electrovoice.com



John Petrucci

From May 2001 By Dale Turner

John Petrucci's popularity among chops-minded guitarists has increased steadily since his band, Dream Theater, first broke onto the airwaves with 1992's *When the Glass Moon* with "Pull Me



Under"—a track driven by melodic vocals, crushing guitars, searching solos, and the occasional odd time signature. That this song made it on the radio at all—in the heart of the "alternative" era—helped disprove the theory that technical players couldn't write hooks. Petrucci is one of the few "new" players who has achieved success by introducing a new twist into the "electric virtuoso" genre. In Dream Theater, he presents extraordinary technique in the context of a heavily progressive, vocal rock format, helping to keep shred alive in the process.

You sometimes use sweep picking to achieve an atonal effect—like in the opening sections of "Under a Glass Moon" [Images and

Words], for example. When you see what that is, you're gonna laugh; it's real simple. You take the root-♭5th-root-♭5th sequence, starting on C [15th fret, 5th string], using fingers 1-4 on strings 5-2, and you play all downstrokes. Make sure you separate the notes of your fret hand, then repeat the top note—F♯ (19th fret, 2nd string)—and come back down with an upstroke.

I use that same sort of pick-hand technique in the solo, too, where I play four notes in a row, and then I repeat the top note and come back down. It's a C♯ minor pentatonic scale (C♯-E-F♯-G♯-B) spread across the strings, starting on the 4th string. Each finger is two frets apart.

Two musical staves are shown. The left staff is labeled 'N.C.' and 'play 4 times'. It features a sequence of notes on the 5th string (C, G, C, G) and the 2nd string (F#, C). The right staff is labeled 'C#m7' and '8va' and 'play 4 times'. It features a sequence of notes on the 2nd string (F#, C, F#, C) and the 5th string (C, G, C, G). Both staves include fretboard diagrams below them showing the fingerings and fret positions for the notes.

Pat Metheny

From February 2003 By Chris O'Byrne

Eager to play, Pat Metheny frantically scrunches the fingers of his left hand, to get the blood circulating. He then plugs his Ibanez PM20 archtop into his usual stage setup: a Digitech GSP-2101 preamp, a Crest power amp, a banged-up Acoustic 134 cabinet, and a couple of Lexicon delay units. "The delays are a little off from each other," he says, "so there's no chorusing in the air. It's more the way different amps work together to create a mix of sound." Metheny's setup, coupled with the way he grips his thin Fender pick—sideways, bent slightly between the thumb and index and middle fingers—renders the same rolled-off, strings-coated-in-Parkay tone that marks his electric records. After caressing a few spry runs from the flatwounds, Metheny is all ears. A few days before leaving on a worldwide tour in support of his new album, *Speaking of Now* (Warner Bros.), he speaks with humble erudition about a few of his slick phrase-dancing moves.

How do you use triads in your phrasing? I had a harmony teacher in Kansas City, named John Elliott, who showed me about bitonality and imposing certain harmonic zones on top of others, which is different from the chord-scale approach. He would take the G altered scale [G-A♭-B♭-B-D♭-

A musical staff is shown with the tempo marking 'Fast' and a note value of a quarter note. The key signature is G major. The staff includes a sequence of notes and rests. Below the staff is a fretboard diagram showing the fingerings and fret positions for the notes.

E♭-F] and find the triads included in those notes. You have a D♭ triad [D♭-F-A♭] and an E♭ triad [E♭-G-B♭]. He would then take those and use them for melodic ideas. There are also triads embedded in the G [half-whole] diminished scale [G-A♭-B♭-B-D♭-D-E-F] that can be moved around over the altered G7. Here, I'm going through the major triads in that scale. Again, limiting materials sometimes while expanding them at others

gives a good push/pull. And taking three notes instead of seven can be an effective way to generate tension.



METHENY: MELISSA PUNCH; PETRUCCI: NICHOLAS BURNHAM; SATRIANI: NEIL ZLOZOWER

Joe Satriani

From June 2004 By Dale Turner

Can we look at some of the legato lines you use in songs like "Gnash" [from *Is There Love in Space* (Epic)]? I forget where I

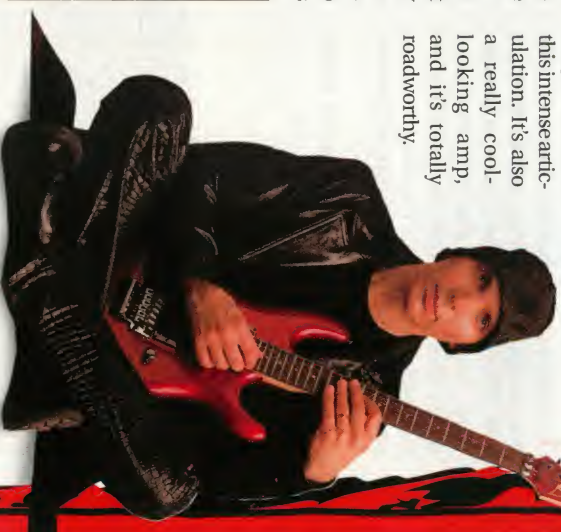
start that, but I'm playing three notes per string, picking the first of every three notes and then hammering on and pulling off. It's something I do so naturally that I wasn't really thinking about it—I was just going for a "vibe" at that point. It pretty much starts in E Dorian, switches into total chromatic, and then ends up with a kind of blues-Phrygian thing.

Handwritten musical notation for the song "Gnash" by Joe Satriani. The notation is on a single staff with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked as J = 120. The notation includes various musical symbols such as slurs, ties, and dynamic markings like *pp* and *ppp*. The notation is written in a cursive, handwritten style.

I understand you're sporting some new gear these days. Yeah, the Ibanez JS-1200 is the evolution

of the JS-1000. It's candy-apple red, with a new pickup in the neck. DiMarzio's PAF-Joe, which really sings—like your favorite PAF pickup and your favorite neck pickup, but with gain. It's very well matched with the DiMarzio JS "Fred" pickup I have in the bridge. There's also a prototype of an Ibanez JS seven-string on the record.

For about a year, I'd been looking for somebody to make me an amp. I told Peavey what I was looking for, and they had an amp in my house in about five days. You can play anything on it, which is the greatest thing; anything you try to do with your fingers, the amp picks it up. Because I play melodies and solos



in every song over the course of a two-and-a-half-hour show, articulation—the amp being able to produce every little nuance of my fingering—is really paramount to me. Somehow they figured that out for me; it has all the gain I want, plus

this intense articulation. It's also a really cool-looking amp, and it's totally roadworthy.

Robben Ford

From May 2002 By Tom Kolb

Do you have a basic philosophy about improvisation? I think of improvising as composing—

putting notes together in a way that makes sense melodically and emotionally. For me, it's all about playing melodies. When I improvise, there's not a lot of real thinking going on, per se—it's more like riding a wave. And I know how to stand on the board.

Your soloing often draws simultaneously from major and minor tonalities. Could you give me a phrase exhibiting that push/pull quality? Sure. It really just comes down to the interplay between the minor and major 3rds of whatever scale I'm playing. Here, I'm using the G blues scale [G–Bb–C–D–D–F] and adding the major 3rd [B].

What gear will you take with you on tour? I'll prob-

Handwritten musical notation for a solo by Robben Ford. The notation is on a single staff with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked as Freely J. = 63. The notation includes various musical symbols such as slurs, ties, and dynamic markings like *pp* and *ppp*. The notation is written in a cursive, handwritten style.

ably take both Fender Robben Ford models and my 1960 Fender Telecaster. They're all strung with D'Addario .010s, and I use heavy picks. I'll take the Dumble Overdrive Special, the same amp I've been using since the early '80s. Hands down, it's the greatest amplifier I've ever played. And I switch back and forth between a pair of 2x12 open-back Dumble cabinets. For pedals, I just use a Dumble wah and an Ernie Ball volume pedal. The only thing in my rack is a TC Electronic 2290, which I use for delay. It's usually set for a very short slap—around 116 ms.

Any final words of advice for guitarists out there working on improvisation? Yes. Don't be afraid to screw up! Seriously, though, one of the key issues to learning is making mistakes. That's how I learned how to play—I kept jumping back into the pool even though I didn't know how to swim. To this day I tell all the guys in my band, "If you're not making mistakes, you're probably not having a very good time!"

Pat Martino

From July 2003 By Chris O'Byrne

To me, the guitar is a tool," relates guitarist Pat Martino. "Although I've been very successful with the craft, my interest is in the instrument leading me into social interaction with different people. The guitar is an intermediary—a utensil, a fork that brings the food to my taste buds; I don't really practice holding the fork, but I enjoy the food." His voice is even and soothing, his choice of words, like his choice of notes, deliberate.

In the middle of the Manhattan studio

where Martino's recording *Think Tank* sits a simple setup: a cigar box-size 300W Acoustic Image Claris amp atop an upended Mesa 2x12 cab. Martino sits down and plugs in his black Gibson signature model guitar—a cross between an L-5 and a Les Paul, his first electric guitar. Within moments, his wrist begins ticking with Swiss precision, his fret hand nimbly following its lead; a sprightly stream of eighth notes is etched in the musty air. Though he's two feet in front of me,



I'm still wondering just how he does it. And if you're a Pat Martino fan, you are, too.

How would you convert to minor for a ii-V-I in the key of C? Let's keep it in the dominant 7th family: Dm7-G7#9-C7. Over the Dm7, I would play in D minor. For the C7 chord, the perfect 5th up would be G minor; the G7, D minor. So I've reduced the ii-V-I into two topics: D minor and G minor. For me, everything has become the minor 7th topic. But I do find relativity between the major and minor; you have opposition—yin and yang, AC/DC. They're one thing—the holistic, the totality. But a player should elaborate upon what he's gifted with.

Fast (♩ = ♩)



Eric Johnson

From October 2005 By Michael Mueller

The more I became interested in performance and dialogue with other musicians, the more I realized that I'd have to practice a lot," says guitarist Eric Johnson, tearing off a blazing pentatonic lick on his '57 Fender Strat. "And if you practice a lot before you cut a record, you won't have to go back into the studio to redo things, because you've done the work necessary to get it right the first time. But it's important that you practice the right way. I think there are two levels of discipline with practice. One is simply

spending time with your instrument. The other is spending time with it in a very focused way, where you're getting maximum mileage from the time you're spending."

You phrase your pentatonic lines in a very unique manner. I think my phrasing came from just trying to keep my eye on the ball and to create music as best I can. You've got to develop an honest rapport with yourself; otherwise, you'll spend your career becoming intoxicated with but never fully realizing your potential.

What are some things you did to develop your technique? One thing I found very

helpful was to pay attention to dampening what I wasn't playing, especially at high volumes. I use the blade side of my pick hand as well as the underside of my fret-hand fingers to help make everything cleaner. Plus, I pick "up," pulling the string away from the neck slightly; it's kind of a 45-degree attack.

How about tips for moving around the fretboard accurately? Start out really simple and really slow—at a level where you can understand the fretboard. And then you can add notes and speed. The big trick is moving around while staying in the groove.

Freely (Fast)

Richie Kotzen

From April 2005 By Michael Mueller

Think Richie Kotzen is just an old Shrapnel shredder? Or only the hired gun who replaced C.C. DeVille in Poison and Paul Gilbert in Mr. Big? Would it surprise you to learn that his latest album, *Get Up*, is his 14th—yes, you read that right, 14th—solo record? Well, you’ve got some catching up to do.

“I think this record defines me better than my other solo records did,” says Kotzen. “It has not only the guitar playing bit, but the bit that is really *me*. Hopefully,

people will listen to *Get Up* and judge it for what it is, and not for what I’ve done in the past.”

How’d you get into sweep picking?

Back in the '80s, the sweep-picking thing was just bubbling with Shrapnel. Jason Becker was one of the guys who really had a full command of the technique. And

before I went to San Francisco to do my record, I’d heard that sound and had a bit of it in my playing. I hung out with Jason a lot and picked up his approach, which morphed into my own playing. Here’s a sweep-picking example, in G major.

How much do you practice? Up until I started writing music and making records, I practiced all the time; I’d fall asleep with the guitar in my hands. My routine consisted mostly of hearing something I liked and then trying to play it.

Mark Tremonti

From August 2005 By Michael Mueller

A little less than a year ago, I watched and listened in disbelief as Alter Bridge guitarist Mark Tremonti whipped out such Paul Gilbert-esque shred tactics as sweep picking and alternate-picked runs. This from a man generally acknowledged as one of the greatest riff writers of his generation—a generation that has largely eschewed extreme guitar techniques. Impressive as this chops display was, something was awry. Indeed, Tremonti explained to me how he had this “gap” in his

playing, that his shred was all or nothing—and, frankly, lacking because of it. To his credit, though, he knew what had to be done.

“I seriously play guitar for about seven hours a day,” says an eager Tremonti, plugging his PRS signature model into an old, discontinued Johnson practice amp. “I try to learn as much as I can, because doing so broadens your horizons and opens doors. Every time I hit a ceiling, or don’t feel like I’m improving, I’ll dive into something different. The more you know, the better.”

Good legato playing requires the ability to get out of the box and travel along the neck.



Do you have any favorite patterns for that?

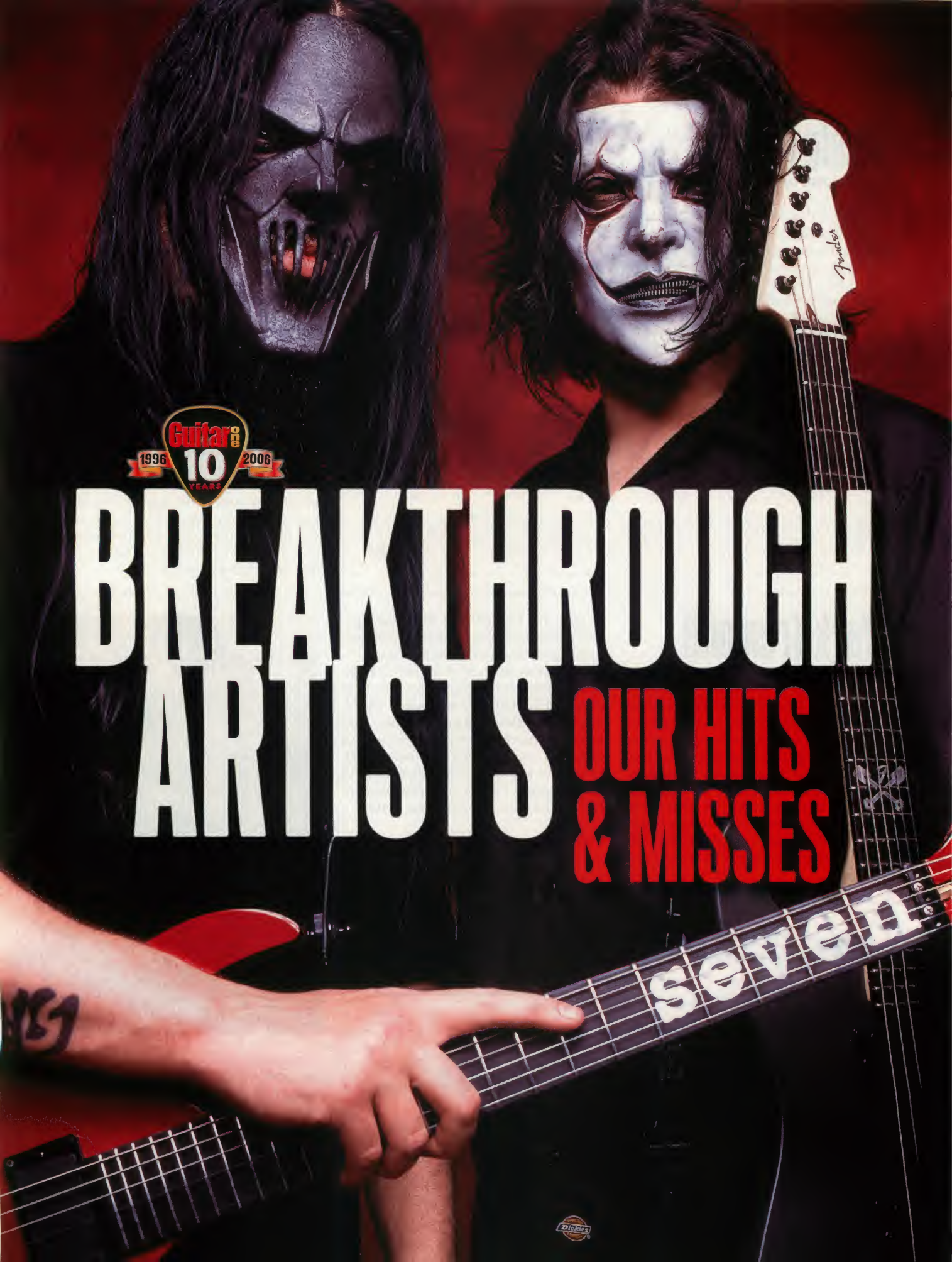
One good way to get out of the box is to take all the different modes and move among the scale shapes on the top few strings, like this—first the Ionian, then the Dorian, and then Phrygian, and so on. You don’t stay in the same pentatonic box when you play the blues, so why do it



BREAKTHROUGH ARTISTS

OUR HITS
& MISSES

seven



When we came up with the Breakthrough Artist editorial concept in early 1999, we envisioned it as a showcase for skilled acts that, we believed, our readers would eventually hear on the radio. At the time, labels were flooding the market with new bands. Records by unfamiliar acts hit store shelves every week—mainly due to the ripple effect caused by the successes of post-grunge bands like Bush, as well as the explosion of nü-metallers Limp Bizkit and Korn—and consumers were faced with a confusing array of choices.

Given the situation, we decided to do the noble thing and sift through all this new music each month in hopes of finding the Next Big Thing. Once we'd found it (or thought we had), we devoted a couple of precious pages to it. It was a chance for us to tout music we really liked, to stand behind it. It was also a chance for us to pick the wrong band and look like idiots, something we did with disturbing frequency. But then, the chances of a new young band making it are about as slim as the chances of finding Dave Navarro in a shirt shop. What's more, without being privy to make-or-break things like radio promotions, label priorities, marketing budgets, and tour itineraries, we had to go by the things we could deduce on our own: Was the record good? Was the playing good? Did the intern at the copy machine like it?

In some cases—Evanescence, 3 Doors Down, Nickelback, and Staind—it appeared that all the elements were aligned for success; such selections were no-brainers. For others, like Incubus and Hoobastank, we took a small leap. And then there were the ones where we simply had to slam a few draft beers, strap on a blindfold, and chuck darts at the record chart. As you'll see, many of our choices are still soaring. Some, however, landed with a resounding *thud*. Still, with nearly 60 Breakthrough stories in the bag already, we're batting a totally respectable average. And though we'll no longer be running the department regularly in our pages, that doesn't mean we've lost our nerve, or our ability to choose the Next Big Thing. All we have to do is grab the blindfold and start chuckin'. —BOB GULLA



LINKIN PARK

JANUARY 2001

ALBUM *Hybrid Theory*: 8,846,088 sold

WHAT WE SAID "No wonder Linkin Park wound up wowing the bigwigs—*Hybrid Theory* is a heady entry in a rap-rock race populated by dolts. We're talking one hellu-

va smart rock record here." —TOM LANHAM

WHAT THEY SAID "Being in a band is almost like being in college. You can wake up at noon, and you may have some stuff to do, but you're pretty laid back about it. So it wasn't too hard of a transition for me." —BRAD DELSON

WHAT HAPPENED Delson is counting cash while his former law school colleagues are still trying to pay off their school loans.

SLIPKNOT

APRIL 2000

ALBUM *Slipknot*: 1,773,091 sold

WHAT WE SAID "Emerging from the barren farmlands of Middle America, the nine-piece miasma of metallurgy known as Slipknot systematically reconstructed and reconfigured the way the music world views speed-driven, aggro-laced heavy metal." —SPENCER ABBOTT

WHAT THEY SAID "One thing I always hated about seeing bands around town was that they'd get up there and just stand around looking dorky.... But the second I put the mask on, I'm aggressive and pissed off, in a very good way." —MICK THOMSON

WHAT HAPPENED What began as a gimmick remains a gimmick. And yet Slipknot has returned metal to its rightful place: the dark recesses of teen minds the world over.



NICKELBACK

SEPTEMBER 2000

ALBUM *The State*: 631,028 sold

WHAT WE SAID "Nickelback emerged from the studio with *The State*, a punchy, potent, straight-on rock album that recalls American alt-rock of the early '90s... [But] at this point the band is so fresh they're only now beginning to understand what it all means." —BOB GULLA

WHAT THEY SAID "Before we went on the road 10 weeks ago, we had no idea what we were in for... how great it would be, how little sleep we'd get, how much beer we'd drink..." —CHAD KROEGER

WHAT HAPPENED It's hard to remember a time when Nickelback didn't have a platinum album out, but amazingly, 2000's *The State* never hit that mark. Which is fine with the band, since 2001's *Silver Side Up* and 2003's *Long Road* have sold a combined eight million copies.

Dust for Life

FEBRUARY 2001

ALBUM *Dust for Life*: 70,374 sold

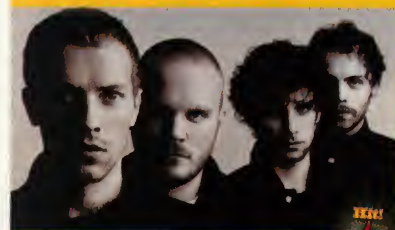


WHAT WE SAID "All told, the band's self-titled debut showcases a bold new talent, and some satisfyingly precise guitar craft." —BG

WHAT THEY SAID "I had played music all my life but had nothing to show for it."

—JASON HUGHES

WHAT HAPPENED From dust they were born and to dust they shall return.



Coldplay

MAY 2001

ALBUM *Parachutes*: 2,420,730 sold

WHAT WE SAID "No one said you had to be a great guitar player to be in a great band."

—KIM TAYLOR

WHAT THEY SAID "Chris [Martin] bought himself a Jazzmaster that he didn't really use, so I did. They're completely different to play, so you end up playing different things on them to create different sounds." —JONNY BUCKLAND

WHAT HAPPENED Coldplay turned the competition "Yellow" with envy as they rocketed to megaplatinum superstar status.

Puddle of Mudd

OCTOBER 2001

ALBUM *Come Clean*: 3,688,458 sold

WHAT WE SAID "Throughout the recording process, the band kept focused on the songs rather than resorting to tricky-fingered showboating."

—ROBERT CHERRY

WHAT THEY SAID "I was like, 'Man, I've been doing this since I was 12. I've got a son to support. I've got to get a

"real job." I can't keep thinking this dream of mine is going to come true.' So I said, 'I'm done with this.'" —WES SCANTLIN

WHAT HAPPENED Wes Scantlin rode Fred Durst's coattails to fame, which is a lot like landing in a bucket of water from 100 feet up.

Hoobastank

FEBRUARY 2002

ALBUM *Hoobastank*: 1,171,456 sold

WHAT WE SAID "The group's sound grew up fast once Estrin nixed the ska-flavored grooves and quirky humor, and now songs like 'Crawling in the Dark' deliver a mature melodic punch." —CHRIS O'BYRNE

WHAT THEY SAID "My only real influence as a player is John Frusciante, because he plays with feeling without being a show-off."

—DAN ESTRIN

WHAT HAPPENED Estrin lost the goofball SoCal grin and grew into a mature songwriter.





Flickerstick MARCH 2002

ALBUM *Welcoming Home the Astronauts*: 64,070 sold

WHAT WE SAID "When a once-in-a-lifetime opportunity to star in a battle-of-the-bands reality-TV series arises, an independent band faces a dilemma." —BOB KEELAGHAN

WHAT THEY SAID "If you're in a band, and you're waiting tables and trying to get signed to play on a major level in rock 'n' roll, you don't close a door that's open to you ... or you're going to wind up waiting tables the rest of your life." —BRANDIN LEA

WHAT HAPPENED Sorry, Brandin, but that two-top near the window needs extra napkins.

Course of Nature APRIL 2002

ALBUM *Superkala*: 124,119 sold

WHAT WE SAID "Now that sticking it out has paid dividends, was there ever a time when the band felt like giving up?" —CO

WHAT THEY SAID "I never thought of quitting this band, because I knew if I gave up on this I was gonna be a garbage man." —MARK WILKERSON

WHAT HAPPENED So, Mark, what days do you pick up the recycling, and do you take old appliances?



Injected MAY 2002

ALBUM *Burn It Black*: 100,120 sold

WHAT WE SAID "Knowing better than to hop on the high-gain bandwagon, the guitarists patiently twisted knobs to suit their more refined tastes." —CO

WHAT THEY SAID "I don't want to be riffing all day with no melody. Any band can sit in the studio and weld a bunch of riffs together." —JADE LEMONS

WHAT HAPPENED Many of those other bands are actually still making records.



Hit!

JOHN MAYER

JUNE 2002

ALBUM *Room For Squares*:

3,968,614 sold

WHAT WE SAID "Before you dismiss Mayer as a Dave

Matthews clone, wait for another one of his influences to weigh in: blues ambassador Stevie Ray Vaughan." —CO

WHAT HE SAID "I don't want to be a guns-blazing, stand-on-the-edge-of-the-stage, headstock-to-the-sky guitar

player. I'd like to be a subtle guitar hero."

WHAT HAPPENED Well, "Your Body Is a Wonderland" happened, sending millions of girls running through the halls of their high schools trying to score last-minute tix.

EARSHOT

JULY 2002

ALBUM *Letting Go*: 118,735 sold

WHAT WE SAID "Although all three guitarists in the band contribute to the sonic density, their rules are that simplicity and groove should never be sacrificed for what amounts to aural clutter." —BK

WHAT THEY SAID "All I need is a great-sounding guitar and a great-sounding amp."

—MIKE CALLAHAN

WHAT HAPPENED Unfortunately, the band as a whole needed a whole lot more than that.



Miss!



Miss!

AUDIOVENT

AUGUST 2002

ALBUM *Dirty Sexy Nights in Paris*: 140,177 sold

WHAT WE SAID "With celebrated local bands such as Incubus and Hoobastank leaving a slew of A&R reps in their wake, it didn't take long for Audiovent to turn industry heads." —CO

WHAT THEY SAID "We'd only been playing our instruments about a week when we learned 'Smells Like Teen Spirit' together." —BEN EINZIGER

WHAT HAPPENED Perhaps a little more time in the woodshed would have resulted in a little more time in the limelight, huh, Ben?

TUBE Distortion

for power players ...



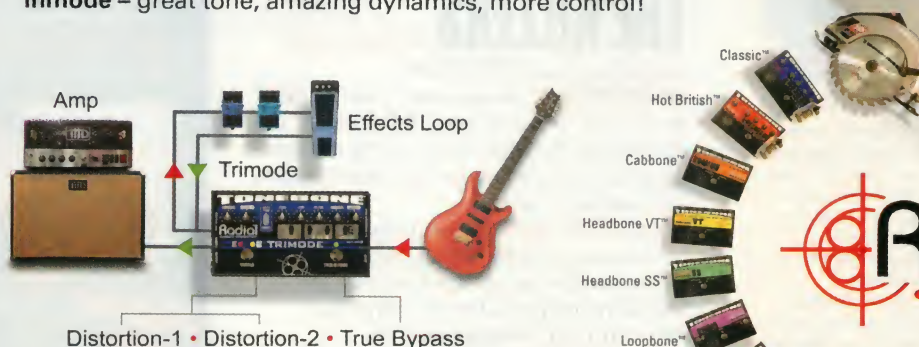
TRIMODE!

CLEAN • RHYTHM • LEAD

Introducing **Trimode™** - the perfect front end for your vintage amp. Transition from clean 'true bypass' to rhythm or lead modes instantly. **Trimode** features the award winning **Classic™** tube distortion for the natural feel and dynamics of a real tube amp. A powerful series of tone controls let you dial in everything from old time rock & roll to sustaining solo notes that last for days. And like the **Classic**, the **Trimode** will not muddy up, allowing your natural playing style to shine through.

Trimode takes you one step closer to performance nirvana with a built-in effects loop on the lead channel. Now, with a single foot stomp, you can instantly activate your delay or pedal chain for solos - and take those noisy effects out again when you don't need 'em. No more tap dancing!

Trimode - great tone, amazing dynamics, more control!



Radial™
engineering
'True to the Music™'

www.tonebone.com

1638 Kebet Way, Port Coquitlam BC V3C 5W9 tel: 604-942-1001 email: info@tonebone.com

Another 'power tool'
from Radial!



Radial Engineering is a division of J.P. Cabelac Electronics Ltd. Specifications and appearance subject to change without notice. All trade marks the property of their respective owners.

A SEPTEMBER 2002

ALBUM *Hi-Fi Serious*: 5,541 sold

WHAT WE SAID "If you weren't in A, what would you be doing?" —MICHAEL MUELLER
WHAT THEY SAID "I think I'm pretty unemployable, really. But we're having more success than ever, so hopefully we'll carry this on for a few years yet!" —MARK CHAPMAN

WHAT HAPPENED Perhaps a few career-counseling classes are in order?

Ra MARCH 2003

ALBUM *From One*: 188,706 sold

WHAT WE SAID "If we buy into the notion of music as a mode of transit, then Ra's debut album is a heavy-metal DeLorean set for ancient India." —CO
WHAT THEY SAID "I love that the sun, which is basically 500,000 nuclear bombs going off every second, can make you feel good when you

walk out your door; it can both destroy you and console you. That's what we're trying to do with this band." —SAHJ TIGOTIN
WHAT HAPPENED It appears the intense heat of the music business got the best of Ra.

Socialburn APRIL 2003

ALBUM *Where You Are*: 89,052 sold

WHAT WE SAID "Socialburn seems ready to embark on a thrilling ride. Their major-label debut soars, dips, and twists with just enough danger to keep you holding on." —MM
WHAT THEY SAID "Whenever it comes to guitar discussions, it just doesn't work out. Somehow, we were just granted the gift of figuring out how to do what we do." —NEIL ALDAY

WHAT HAPPENED Putting Socialburn in our Breakthrough Artist section was itself a "gift" of sorts; that's the only explanation for this egregious misstep.

Evanescence JUNE 2003

ALBUM *Fallen*: 6,356,518 sold

WHAT WE SAID "The Lee and Moody songwriting team has created one of the best heavy-rock records to hit the scene in quite some time—epic and progressive yet loaded with hooks!" —MM
WHAT THEY SAID "Honestly, I think I was born about 10 years too late. I listen to 'The Final Countdown' by Europe once a week, just for the hell of it, you know?" —BEN MOODY, 22
WHAT HAPPENED We're not quite sure, frankly—*Fallen* did land-office business, but the disappearance of Moody and the lack of new material raise a few questions.



MAROON 5

JANUARY 2004

ALBUM *Songs About Jane*: 4,113,052 sold

WHAT WE SAID "Songs About Jane is best described as live hip-hop—taut rhythms, heady melody fig-

ures, and staccato vocals—with pop songcraft heavy on sophisticated chord voicings. In short, Maroon 5 are rock's first neo-soul band and neo-soul's first rock band." —LORNE BEHRMAN
WHAT THEY SAID "You see bands sign deals. Everyone is throwing money and praise

their way—and then two months later they're burnt out and nothing is going on anymore. You need to pay your dues if you want to survive." —ADAM LEVINE
WHAT HAPPENED Maroon 5 are proof that millions and millions of dollars can indeed make you a rock star.



THE KILLERS OCTOBER 2004

ALBUM *Hot Fuss*: 2,697,443 sold

WHAT WE SAID "As a guitarist, Dave Keuning owes much to Jimi Hendrix, Billy Corgan, and his favorite, the Edge of U2—yet his composite sound is not clone-like but, rather, inviting and familiar." —MM
WHAT THEY SAID "We're not ashamed to be associated with the '80s, because a lot of our favorite bands are from that era. But we're not part of some temporary '80s-retro fad." —DAVE KEUNING
WHAT HAPPENED Thankfully, the Killers were the beginning and the end of the '80s-retro thing.

THE MUSIC

JANUARY 2005

ALBUM *Welcome to the North*: 39,800 sold

WHAT WE SAID "Unorthodox as their music may seem, Britain's the Music got it right. Thanks to a throttling rhythm section and some help from Robert Harvey's big voice, guitarist Adam Nutter manages to nail a deep groove on virtually every track." —BG
WHAT THEY SAID "I don't give a fuck about fame! I don't like attention, and I don't like crowds." —ADAM NUTTER
WHAT HAPPENED In the States, at least, Adam got his wish.



KILLERS & MAROON 5: NEIL ZLOZOWER



Learn

rock



on your own terms.

blues

jazz

acoustic



Everybody learns differently. Now, at WorkshopLive.com you can choose the teacher and method that works best for you. Each progressive lesson – with video demonstrations and animated graphics – is under your control. You can slow down the music or repeat any section. You can even change instructors. It doesn't matter if you're a beginner or have been playing for years, we put the nation's finest teachers at your fingertips. You decide how to get the most from them. On your own time. At your own pace. In your own home.

Take a **FREE** online lesson today.
workshoplive.com



The next generation of music education from the founders of the National Guitar Workshop.



By Bob Gulla

We'll be the first to admit it: we've made some bad choices at *Guitar One*. Flipping back through a handful of our past issues can be a trying trip, head-scratching in a "What were we thinking?" sort of way. But the truth is, growing up can be painful, and since we first started printing issues, a decade ago, we've felt our share of pain.

Fortunately, we've also managed to offset that pain with a good amount of pleasure. For every bad choice, we've made a couple of good ones, which is a huge reason we're still showing up in your mailbox and on your newsstand. Not many mags can boast a 10-year shelf life; in magazine years, a decade is a lifetime.

In this time, we've set about filling our pages with legions of guitarists, whether in the form of interviews, lessons, transcriptions, or the gear they've used. This hasn't always been easy. Finding commercially viable, technically proficient artists or notable stylists to populate these pages has been like finding a drunk in Salt Lake City. If we'd had the good fortune to publish in *any* other 10-year span, our choices would have been numerous: In the '70s, corporate rock flourished, and so did its arena rockers. In the '80s, metal came of age, and hair bands turned shredders into heroes. Even in the early '90s, you could make the argument that the bludgeoning distortion of early grunge, despite its heartless beat-down of hair metal, held at least a modicum of interest for players.

But then things got a little dicey.

Nirvana, whose own Kurt Cobain wrote sublime melodies on the guitar, opened the doors for a bunch of party crashers, few of whom could strum, let alone piece together a solo. And so there we were, left holding our guitars with our pants down, wondering what it all meant, wondering where all this post-grunge mainstream rock would leave real guitar players. Even metal crawled back under its rock.

Then came Lilith Fair and the so-called Year of the Woman. And boy bands. And amid all this crap came *Guitar One*—led by fearless editors like Wolf Marshall, Jeff Schroedl, and Troy Nelson—galloping dramatically over the horizon, axe raised to the sun, expecting to rescue down-

trodden guitar players and take them to a place where the instrument meant something again, to an instrumental Valhalla, a heavenward studio where guitar solos rang out and progressive chord arrangements echoed through the valleys.

Yeah, right!

The more we tried to focus on real guitar playing, the more decisively, it seemed, the guitar was being repressed, squashed like a hapless bug who'd dodged its last windshield. First came post-grunge (Bush, Creed, Puddle of Mudd) and commercial rock (3 Doors Down, Nickelback); then came rap-rock (P.O.D., Limp Bizkit) and nü metal (Korn, Linkin Park). These were not the salad days enjoyed by the guitar magazines of the '80s. Not even close.

Beneath all this tripe, though, hid loads of talented players. We heard their sounds every day in our office. In fact, we never had trouble finding brilliant, and often highly technical, players to fill our Guitar School department. But putting *GI* together had as much to do with selling copies on the newsstand as it did with introducing our readers to great players; we desperately needed popular personalities to sell the book. (Don't pretend you didn't know that—if we didn't feature charting bands on our cover to help us move copies, we wouldn't be able to publish.)

So anyway, we played the hand we were dealt. We attempted to make guitar heroes out of the best popular players, guys like Puddle of Mudd's Wes Scantlin, Godsmack's Tony Rombola, and System of a Down's Daron Malakian. To bridge the gaps, we tapped time-tested greats like Kerry King, Dimebag Darrell, and Dave Mustaine, as well as similarly great players in all styles of guitar. You loved our two "Where Are They Now?" covers, but despised our celebrity-driven "Stars & Guitars" cover. (As if you guys wanted to read about Andy Dick's guitar playing!) We've thrown lots of darts at that one. On covers like the rock-meets-pro-wrestling "Slam Jams!" and the "March Madness"—type headcutting duel "Battle of the Axes," we branched out a bit, combining our two greatest loves: sports and guitar. You may have been confused, but, hell, you couldn't cite us for lack of effort.

Some highlights? There are fond remembrances of pulling together October 2000's "Road Rage" cover, out in Los Angeles, with guitar play-





"If you're a guitarist, you don't want to listen just to guitar music. You'd want to understand the evolution of jazz, the evolution of rock from rhythm and blues, and the effect ethnic music had on it." **Andy Summers**, Vol. 3, 1996

ers from System, Metallica, Kid Rock, and Powerman 5000 (yeah, they were popular then, too), who all were on one massive tour. We posed them around an 18-wheeler, to symbolize life on the road. Yeah, pretty deep. And while that issue tanked, we realized then that we held some sway in the marketplace, what with all that talent willing to jump into the photo. Years later, Dave Rubin, our fine former blues editor, did a great piece on some of the last remaining Delta blues players, a group that includes Hubert Sumlin, Robert Lockwood, and Homesick James. Seeing all that venerable talent in one place gave us a strong sense of purpose, and let us know that there were still many stories to be done. We set out on a course to bring our fast-growing subscriber base the kind of editorial you couldn't find anywhere else. From there, the sky was the limit: Jeff Beck, B.B. King, Sabbath's Tony Iommi, AC/DC's Angus and Malcolm Young, and many, many others.

Despite the paucity of new talent on the scene during the last decade, we've always kept a positive attitude. "Someday soon," we'd think aloud, "we could herald the return of the guitar hero." As dead as rock music was, we saw little blips on the flat line. Capable guitar bands started to emerge from the shadows, even if the rock scene and radio didn't welcome them.

At the turn of the century, the scene finally burped up real metal again. The mighty Slipknot, Shadows Fall, and Lamb of God grabbed us by the lapels and shook. To say we were happy to hear these bands and their ripping riffs, headcuttin' leads, and dueling harmonies was a huge understatement. It was the long, tall drink we were waiting for, and, as you know, we've thrown these bands and others like them on our pages as often as possible. Since then, hardcore, metalcore, thrash, death metal, and prog metal have all returned—and the landscape now rages with savage decibels. Relief.

Having spent the last 10 years biding time in a climate hostile to super-skilled guitar players, the editorial posse at the *G1* office, now led by Michael Mueller, is finally seeing glimpses of excitement, and therefore we're all breathing a little easier. We've stuck it out through the toughest decade in the history of rock guitar playing, and now we're prepped for what we truly deserve: a return to guitar glory.

TOP 10 GUITAR ONE INTERVIEWS

So just how do you encapsulate 10 years of cutting-edge interviews into a single feature? The challenge was great enough on its face, but when we started culling the pages of nearly 300 feature stories with many of the top names in all of guitar-dom, we realized the task was a futile one. So we came up with a couple of simple guidelines to help ease the pain. First, there was no double dipping. If an artist appeared in our Best of Guitar School feature, then he wouldn't be featured here too. Second, we wanted guitarists featured here to be worthy personalities; that is, either of legendary stature, like Steve Vai, B.B. King, or Jeff Beck, or heralded for having made an indelible stamp on the guitar landscape in the last 10 years, such as Munky and Head from Korn or Rage Against the Machine's Tom Morello.

The resulting list thus represents a diverse and impressive—if small—sampling of the many wonderful guitarists who've graced our pages during our existence. We hope that you enjoy your trip down memory lane as much as we did.

STEVE VAI

By Wolf Marshall
[From Issue #2, 1996]

In this *First Shot* interview, Steve Vai tells Guitar One founding Editor in Chief Wolf Marshall which guitarists he considers essential listening, and why.

Jeff Beck: When I want to sit back and listen to some guitar music, any of those early Jeff Beck records like *Blow by Blow* or *Wired* is perfect. There's nothing too crazy there, or too jazzy, too fast, or too wild. It's tasty, a good middle ground anytime.

Roy Buchanan: I was really into the big, heavy guitar sound—you know, the Zeppelin-type sound and the Hendrix thing. When I listened to Buchanan, he had this thin Telecaster sound, but it was beautiful—he was playing melody. Also, he would purposely use faults and noises here and there. *A Street Called Straight* is a great

album—with his version of "If I Was 9."

Jimi Hendrix: Naturally, I would pick some Hendrix, and, unequivocally, I would pick the live one, *Band of Gypsies*. One of the most devastating guitar records in existence!

Michael Hedges: Any Michael Hedges record is amazing. *Breakfast in the Fields* and *Live on a Double Planet* are listening

treat for any guitar player.

Joe Satriani: Anything by Joe Satriani! I rank his stuff very high—it's real guitar playing. It's hard to pick one or two albums because I love little elements of each. *Not of This Earth* has some really good music on it, *Surfing with the Alien* is more pop, *Flying in a Blue Dream* as a whole. Check out the live album [*Time Machine*], and you're

NEIL ZLOZOWER



Evo 2™

steve vai



www.dimarzio.com

The best players play the best pickups



DiMarzio®

Steve Vai's latest CD, Real Illusions: Reflections, is available on Red Ink Records. Photo Copyright © 2005 Larry DiMarzio. All rights reserved.

"I started playing guitar because I wanted to make a contribution to the music world and to the arts of America.... Ah, fuck it—I just wanted to get chicks." **Marty Friedman, FEB/98**

gonna hear something incredible—*nobody* can play something like that live.

Yngwie Malmsteen: I think *Rising Force* is a real masterpiece. For that style and that sort of thing, it has such tenacity, and it's also one of those records that elevated guitar technique.

John McLaughlin/Mahavishnu Orchestra: *The Inner Mounting Flame!* *Birds of Fire*, too, but definitely *The Inner Mounting Flame* because "The Dance of Maya" is too cool, man.

Led Zeppelin: *Led Zeppelin II* is such an influential album—"Heartbreaker," "Whole Lotta Love" and all that stuff. It's rock with integrity, without any stupidity.

Ted Greene: If you can find his *Solo Guitar* album around, this is an amazing record. When I first heard him, I couldn't believe it was a guitar—I don't know how he gets that sound out of a Tele [laughs].

Lenny Breau: I highly recommend listening to *Five O'Clock Bells*. Lenny Breau was a genius—inspired and really loose. I loved how he used the guitar as an extension of his inner freedom, because, obviously, on the outside there were a lot of trainwrecks going on. But when you listen to him play, you hear what kind of guy he really is.

Philip DeGruy: This is a new find—the album is called *Innuendo Out the Other*. He's a nut; it's solo guitar, and he plays songs like "My Girl," "If I Only Had a Brain," "They Can't Take That Away From Me," and "Wooly Bully." It's bizarre, I can't explain it—the things he does have to be heard to be believed.

Steve Vai: And if you're into a little more aggressive, indulgent guitar playing, you may want to listen to [my new record] *Alien Love Secrets* [chuckles].

DIMEBAG DARRELL

By Jack Colby [From Vol. 4, 1996]

The following excerpt is from *Guitar One's* first-ever interview with Dimebag Darrell.

What three riffs changed your life? "Crazy Train" definitely changed my shit. Van Halen's "Light Up the Sky"—make that all of *Van Halen*. That kicked my ass. The older you grow, the more you mature; you hear the heart and soul put into this shit. And Sabbath, man—I want to say "Heaven and Hell." I can't do just three! Let's say "Mob Rules," too. And "Parasite" by Kiss. And "The Rage" by Judas Priest. When we used to play clubs, it was three one-hour sets a night, seven nights a week. I probably used to know five million cover songs, but not the ones that everybody else would hear on the radio.

What were the first songs you learned to play? The first was "Smoke on the Water." And Clapton's "Cocaine" was easy because you could jam on it. That's the most satisfying thing when you're trying to learn how to play guitar. Everybody can hum a tune, but to be able to sit down and chord it or get it to come out of a guitar—that was exciting. It still is.

Is there something special about playing with your brother Vinnie? The deal is, the connection between us is umbilical. We're hooked up, we're focused. I can hear things when he's just jacking around on the drums. I'll go, "Dude,



DOUG MARKS' Metal Method

DVD GUITAR LESSONS
For Computer and Home DVD Players.

Since 1982

There has never been a more effective, convenient or enjoyable way to learn to play rock guitar than our new DVD program. You can learn at your own pace and convenience. When you're ready to get down to business the DVD menu system locates what you want to learn instantly. Haven't you waited long enough?

The following titles are available in either DVD or VHS videocassette format:

- THE COMPLETE BASIC COURSE**
by Doug Marks is the program that has taught thousands to play guitar since 1982. This is a step by step approach that takes you from where you are right now to where you want to go. If you're a beginner no previous experience is necessary. Experienced players can learn the technique and theory that has kept them from fulfilling their potential.
3 DVD's & 6 Booklets \$69.70
- SPEED LIVES**
by Michael Angelo Batio. This is Michael's long anticipated follow-up to Speed Kills, the ultimate speed technique program. Michael divides his song No Boundaries, (the intro performance from Speed Kills) into twenty-seven parts. He teaches you to perform this amazing piece in close-up left and right-hand detail. On-screen animated tab is included for you to play along at slow speed.
1 DVD & tab, \$19.95
- ELECTRIC GUITAR SETUP AND REPAIR**
by Tracy Longo. Every guitarist should own this program. Tracy has over 20 years of experience in the Los Angeles area and is a factory trained authorized technician for most major guitar brands. In this program Tracy explains bridge adjustments, intonation settings, truss rod repair, vibrato bar adjustments and much more.
1 DVD, \$19.95
- SPEED KILLS**
by Michael Angelo Batio. Michael teaches advanced picking techniques like no one else can - the April 2003 issue of *Guitar One* Magazine chose Michael Angelo as "The Number 1 Shredder of All Time." This program is legendary for its ability to raise a guitarist's skills to the next level and beyond. The program includes animated on-screen tab to play along with each section. Printed tab is also included.
1 DVD & tab, \$19.95

All programs also available on VHS videocassette on our website: metalmethod.com. Order online right now, or call 800-243-3388. You may also mail check or money order including \$8.95 shipping and handling to: Metal Method, PO Box 788, Moorpark, CA 93020

ORDER ONLINE: WWW.METALMETHOD.COM • ORDER TOLL-FREE: 1.800.243.3388

Vintage is served

...and we know you've been waiting

The Vintage Series includes six exceptional new guitar pedals and one bass distortion pedal. Choose between Delay, Dual Distortion, Overdrive, Distortion, Tremolo and Compressor, all of them with an unmistakably vintage twist. The warmth and tone of the Vintage series gives you the choice and freedom to express your music the way you want to. The Vintage pedals are perfect additions to the G-System flagship guitar processor, but they can also be used alone or in combination with other gear - the choice is yours.

Vintage Distortion



Vintage Dual Distortion



Vintage Delay



Vintage Tremolo



Vintage Compressor



Vintage Bass Distortion



Vintage Overdrive



It all started in the seventies, and now we're back with the sound of the past – redesigned and based upon 21st century technology. Through the decades, TC Electronic has been recognized as innovators and creators of superior guitar processing, and the Vintage series is a result of our continuous devotion to guitar effects.

The Vintage Definition: You don't get old, you just become a classic

t.c. electronic
ULTIMATE SOUND MACHINES

TC ELECTRONIC A/S DENMARK ▶ & +45 8742 7000
TC ELECTRONIC INC USA ▶ & (818) 665 4900 ▶ MAIL: INFO@TCELECTRONIC.COM
WWW.TCELECTRONIC.COM

A DECADE OF INTERVIEWS

"We still have our 'Stairway to Heaven' and *Dark Side of the Moon* to write." **Eddie Van Halen, APR/98**

that's a badass part! Check out what I'm hearing to go with that!" We just feed off each other.

At what point did you emerge as a stylist? Well, I was playing all those cover songs every night—that's a hell of a workout. Looking back at it, I was young; I would just jump out of bed, no problem, go have a great day, and then jump up onstage and jam three one-hour sets a night. What happened over time is that I'd be coming up with my own things while jamming. I'd be fitting new ideas into those songs. Like, instead of the solo being note for note every night, it would start to change and unravel into something new. I'd stick to the main parts, or maybe the opening statement of a lead, and then just kind of lose it—go from there and slip into my own mode.

Playing in a cover band gave you the opportunity to develop in public, as opposed to in your garage or bedroom. Absolutely, man. And when I first got a wireless system, that was the end of it—I'd play on tables, on the bar, anywhere. It was always just a party, man, but I was always focused on my playing. After the *Far Beyond Driven* tour, I wanted to get a jam room set up in my house and move back toward my roots of playing covers. Because when you get on the road, man, you play the same 15 songs over and over. I understand that people expect to hear the solos like they've heard them on record, but you have to slide out a bit sometimes and just go off.

On *The Great Southern Trendkill*, you got many different guitar tones. Yeah, man, every song would get its own treatment. But it's not like I was messing with all these different pedals and trying to get the perfect sound. You know, you



play your ass off and you're not really thinking about it. And then you listen back and you're like, Man, there it is—if I sit here and fuck with it anymore I'm going to lose a lot of the honesty. That live feel is the toughest thing to get on tape. You know that "Is it live or is it Memorex?" commercial? Well, it's always Memorex, but if you can get it to *sound* live ... fuckin' A.

NEIL ZLOZOWER





Musicians Institute
 1655 McCadden Place
 Hollywood, CA 90028
 email: Admissions@mi.edu
 visit us online: www.mi.edu

Open House! Experience
Saturday January 21, 2006
 for reservation, call 1-800-255-7529

Check out our one week summer program in June:
<http://www.mi.edu/summershot.html>

think inside the box

From the maker of the world's first digital audio product, and whose legendary reverbs are found in the world's best studios, comes the world's first stand-alone reverb that's also a hardware plug-in: **the MX200 Dual Reverb/Effects Processor.**

All the control and automation you want from a software plug-in, with the uncompromising quality you expect in a dedicated hardware box from Lexicon®.

Make the connection, and start thinking inside the box.



MX200 | Dual Reverb
Effects Processor



lexiconpro.com

lexicon



"If I had known I was going to influence so many guitar players during our '70s tours, I would have practiced more!" **Ace Frehley, JAN/99**

KIRK HAMMETT

By John Stix [From October 1997]

In this First Shot interview, Metallica's Kirk Hammett tells of how he discovered guitar, his earliest achievements on the instrument, and how the guitar helped to shape his identity as a young man growing up in the Bay Area.

What were your earliest experiences with the guitar? My first impression of playing the guitar was seeing my five-year-old cousin playing air guitar to some country thing his parents were listening to. We were playing in the basement of my house, and he was like a year older than me, and all of a sudden he jumps up on this old wooden table, pretending to play guitar and making guitar sounds, and I thought, "Wow, he's really cool, doing that."

Then, my brother started playing guitar, the Beatles. He had this really bad acoustic, and even then, I could tell it didn't sound quite like it was supposed to. I think a lot of it had to do with the fact that he played it out of tune all the time.

What was your first guitar? It was a cheap Montgomery Ward Strat copy. The pickups had gold aluminum foil on them, and there wasn't even a name on the headstock.

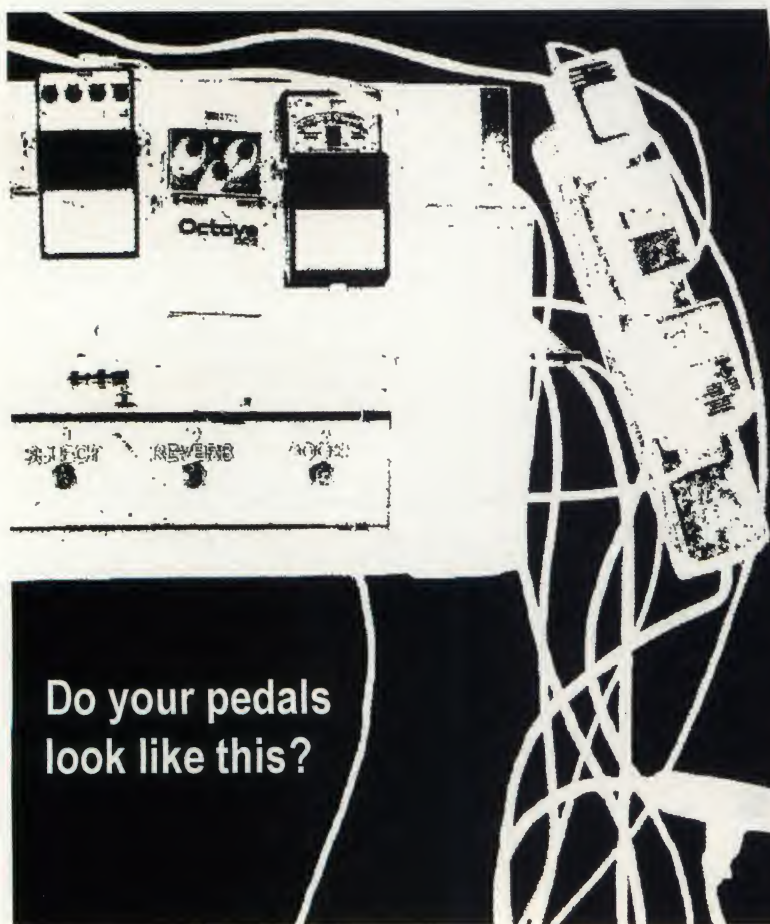
What was your first real show-off song? "Purple Haze." I bought a lot of music books. Back then it was difficult to learn how to play guitar—much more difficult than it is now, where every song is available in TAB two weeks after it comes out. Back then, you had to rely on your ear.

How old were you when you started playing guitar? I was 15, very introverted, and didn't have any friends. I was very self-conscious. I felt very strange because I had lived in San Francisco, and then moved to the East Bay, and things were so different for me—it was the equivalent of culture shock, and I became very shy because of it. I had glasses, long hair, I listened to Jeff Beck with Jan Hammer, Hendrix, and Cream, while everyone else was into Elton John.



Was music giving you an identity, a place to belong? I did it more because I felt closer to the music that I was listening to. It was me literally sitting there with my turntable. I would play those songs and pretend that I was Jimi

RETNA



Do your pedals look like this?

PedalSnake.com

WINTER NAMM 2006 Hall E Booth 1504



AFFORDABLE EASY PATENTED
(919) 828-7652 Dealers Welcome



BUILDING IT WASN'T EASY
NAMING IT HOWEVER, WAS

California Carved Top

CARVIN
800.854.2235

Carvin Custom Shop "Built to Order"
FREE Full-Line Catalog - carvin.com



ZERO INTEREST
FINANCING FOR 90 DAYS
SEE CARVIN.COM FOR DETAILS

Carvin.com/DVD
for your Free copy of
"CARVIN, 60 YEARS IN THE MAKING"



A DECADE OF INTERVIEWS

Hendrix or Michael Schenker or Jimmy Page and just rock out to the records.

Has your relationship with the guitar changed over the years? Definitely. I know what I need to do to accomplish certain goals. I think I've gotten better at practicing. At times, I would just flounder around and not really go in any certain direction, until I would just stumble onto something I was looking for. Now, I specifically know how to achieve what I'm after.

Have you ever felt that you've gotten more attention than you deserve compared to the players who were your heroes? Oh, absolutely. I've always thought I was very over-rated, and to this day I still think I'm over-rated. There's probably a lot of people out there who will agree with me [laughs]. But I still woodshed, and I'm still very motivated. I'm still in my quest for knowledge as far as guitar playing is concerned; I still try to learn as much about what I'm particularly interested in at the moment. When I hear something and think to myself, "Shit, I can do better than that," I sit down with my guitar and try to do it.

VAN HALEN

by Jeff Schroedl
[From April 1998]

When Van Halen announced that Gary Cherone was taking the vocal reins, it was big news—big enough for Editor in Chief Jeff Schroedl to hop a plane to L.A. and visit Van Halen's 5150 studios to get the story on Van Halen, Version 3.0.

Did you spend a lot of time jamming together and developing a chemistry as a new unit, or did you start the writing process right away? **Eddie Van Halen:** We started writing right away, and Gary and I just bonded. I never told Al or Mike this, but I just



knew that he was the right guy for us as a band. We clicked before he opened his mouth. I just looked at him and saw a beautiful human being. No L.S.D.

[Lead Singer Disease, a favorite Eddie-ism—Ed.], no prick attitude, and then when he did open his mouth—wow! The first day we played through four

NEIL ZLOZOWER



**PLAY VOX.
WEAR VOX.**

Wear the legend.
Get genuine VOX clothing and accessories
online at www.voxampsusa.com/g1.

©2005 VOX USA, 316 S. Service Road, Melville, NY 11747 • (631) 390-8737

DRUMCORE™

"Clearly when you call
A-list drummers it
makes all the difference..."

Keyboard Magazine
December 2004

**10 amazing
drummers.
8 GB of loops, fills,
hits and kits.
Loop librarian.
DAW integration.
MIDI drums.
Beat generation.
NOW FOR MAC AND PC!**



**NEW DRUMMERPACK EXPANSION PACKS
by MATT SORUM, SLY DUNBAR and ZORO**

www.drumcore.com



© 2005 Submersible Music Inc. DrumCore™ and DrummerPack™ are trademarks of Submersible Music Inc. Mac and the Mac logo are trademarks of Apple Computer, Inc., registered in the U.S. and other countries.



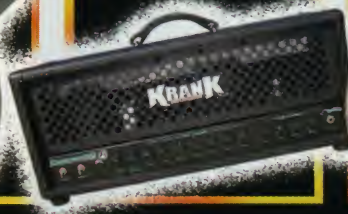
PLAY!



Complete Line
of Guitar Effects!



All the
Hottest Guitars!



Pro Level Amps

Ready to Ship!



Huge Selection
of Pro Acoustics!



Expert Advice
in Pro Audio!

EVERYTHING YOU'LL NEED ALONG THE WAY...

Huge Inventory, Lowest Prices, Expert Advice

RockwindPRO

A Division of The Woodwind & Brasswind

INSPIRATION MEETS TECHNOLOGY

Call
888.348.5003

Click
wwwbw.com

Showroom
South Bend, IN

Roth-era songs, four Sammy-era songs, and I forgot to tune down. He sang "Don't Tell Me What Love Can Do," which we even tuned down on the record for Sam.

Gary Cherone: So this bastard doesn't tune down for me! [laughter]

EVH: I just forgot because he was blazing through it. We took a break, I went into the bathroom, and Al started playing [mimics drum groove from "Without You"]. I kind of heard it while I was sitting on the pot, and Gary started singing, "Hey you, wake up, get yourself together." We wrote

that song the first day we met.

GC: It fell into place; it wasn't a process. I remember the first or second day, Eddie showed me so much stuff that I absolutely couldn't swallow anymore. We did most of our work up here [at the 5150 studio], but since I was staying at the guest house, I would go over to Eddie's house, and he would be either sitting at the piano or with the guitar playing stuff he had been creating over the past few days.

Gary, when Van Halen first came out, were you a

fan? **GC:** I was in my first cover band around that time—1978 or '79. We did everything from Queen to Zeppelin to the Who, but we also did "Dance the Night Away." But just being in a band, any guitar player that you're playing with is. . .

EVH: You've got to be kidding me. That's my least favorite song.

GC: Really?

EVH: Well, you know how you have a vision. It just didn't turn out the way I wanted it to.

GC: But anyway, every guitar player I've played with worships Eddie at the altar.

Gary, in your opinion, what are Eddie's three most impressive talents? **GC:** [pause] Enthusiasm. He has the enthusiasm of a teenager. I've never said this about him, but no one around him can keep up with his enthusiasm. I'm trying to stay above the water just to keep up with him. He can't even keep up with his ideas. They're endless. They're brilliant. He never takes a piece of music for granted, and he's certainly one of the few people who are very grateful.

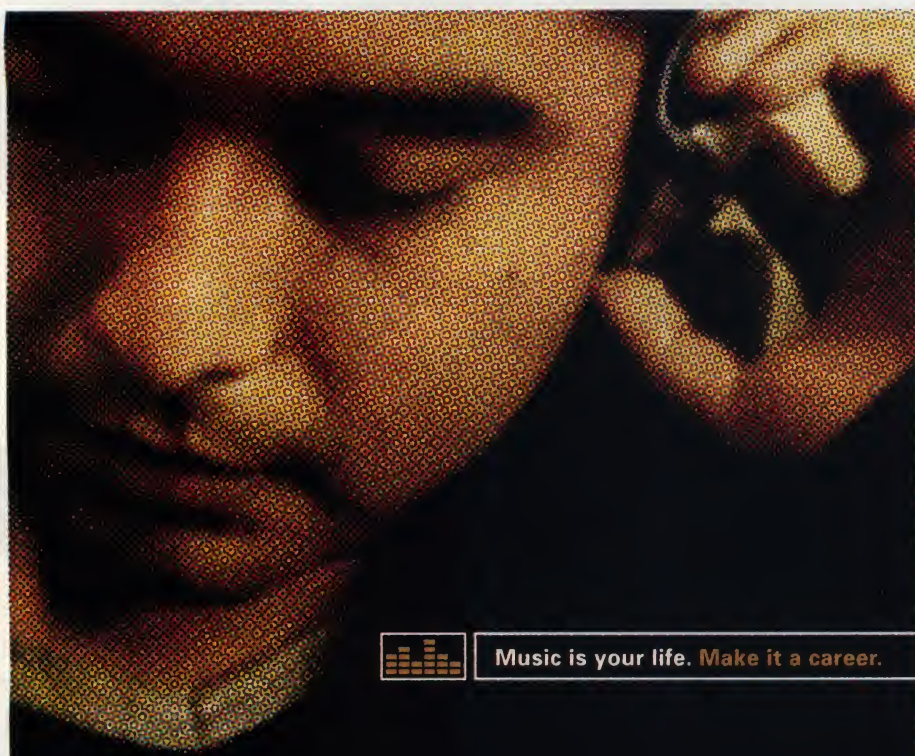
EVH: You have to be. I thank God every night.

GC: In working with him, he's to the point where he'll sacrifice his idea for someone else's idea, and sometimes that's not the best idea. I wish he would be a little stronger for his idea because I know it's the right idea. But he's willing to hear everybody and try everything, even if it takes a day or two days, or a week. But it's the music coming out of him. If he put down the guitar today and tried to become a piano player, he'd be brilliant at it. The guitar is just a medium for him. People find ways to communicate with other people, whether they're expressing love or anger or whatever. A dancer can dance better than he or she can talk. Eddie tells a story through his music.

Have there been any growing pains in your collaboration? **EVH:** The pain is going away [laughter].

I don't need a hip replacement now—I was carrying two singers before. We're both just really insecure. We both came from a similar, deep down, suppressed place. Gary behind Nuno and me behind two singers who loved to just keep me drunk in a corner and say, "Hey, just give us the riffs and shut up." But we're both just very nervous and insecure people. I always throw up before we play because I get so nervous, and Gary pisses. I can just imagine our first gig. Someone will yell, "Five minutes! The lights are down!" and he'll be in the stall next to me.

GC: It's funny—when Eddie first showed



Music is your life. Make it a career.

THE
LOS ANGELES
RECORDING SCHOOL

888 688 LARS

6690 Sunset Blvd. Hollywood CA 90028

larecordingschool.com

© 2005 The Los Angeles Recording School. All Rights reserved. The term "The Los Angeles Recording School" and The Los Angeles Recording School logo are service marks of The Los Angeles Recording School.

**Chances are, if your boss is a
guitar hero, you're already
using a Korg Tuner.**

Night after night, guitar tech Adam Day relies on a Korg tuner to make sure that Slash's guitars are ready to rock before he hits the stage. Korg invented the world's first electronic hand-held tuner, and we still make accurate, affordable tuners for every need. So, when you tune your own guitar, why settle for anything less?



KORG
TUNERS

KORG DTR2000 Tuner

www.korg.com

© 2005 Korg USA, 316 S. Service Rd., Melville, NY 11747 • (631) 390-8737



Photo by Karl Larsen

A DECADE OF INTERVIEWS



me stuff, he would say, "Do you like it?" The stuff was brilliant, but I'm going, "Well...." Now we have somewhat of a confidence.

EVH: We're still insecure, but now we don't care anymore. We're not afraid of being afraid anymore.

GC: I think during the initial honeymoon, everything's great. Now, we're working—it's not *work*—but we're working and enjoying the collaboration.

Overall, how is this album a new plateau?

EVH: It's got depth. You cannot listen to it once and grasp it all. You have to read the lyrics, otherwise you're missing half of it. I think this is the deepest we've gone, and we couldn't have gone there without Gary. For the first time in my life, the words pushed a button in me, and it opened a whole new world. That's why we titled the intro "NeWorld," because it is. I get goose bumps just thinking about it.

"The first rule of music is: If you feel it, people are going to feel it. If you don't feel it, why in the hell should they?" **Carlos Santana, AUG/99**



ANTHRAX



ALIVE 2 (2005)
available now!

Photos: Andy Burdman

Maximize Your Tone



"The BBE 482i is the not-so-secret weapon of my tone that gives it the power like you've been punched in the face by a giant!"
- Scott Ian



BBE
bbesound.com

anthrax.com

TOM MORELLO

By Jeff Schroedl [From June 1998]

Tom Morello is living proof that there are new sounds to be gotten from the guitar. Though he's certainly not the first guitarist to experiment with bizarre noises and unorthodox techniques, his efforts are groundbreaking—perhaps even the most significant development of the '90s. We visited with Morello to get the lowdown on his formative years and his unconventional techniques.

Who are your biggest guitar influences? I've always been into the way Jimmy Page and Jimi Hendrix have a core of traditional guitar playing, then go off into this crazy thing in their solos. Another player who's had a huge influence on me is Andy Gill, from Gang of Four, who deconstructed the guitar in a way that really made me think. It always sort of sounded like he was playing a different song than the rest of the band. When I first heard his playing, I thought it was awful; only later did I realize the genius of it.

Tell me about the milestones in your own development as a player. The first one would be the realization that I didn't need to have the money, gear, or technique of a Jimmy Page or Yngwie Malmsteen to make powerful music.

The second milestone occurred when I heard rap music for the first time. I was 19 years old and in Europe, when in a record shop I discovered "Revival," by Grandmaster Flash & the Furious Five. I immediately bought the 12-inch, and that literally changed my life—ever since, it's been important for me to incorporate rap into my music.

Thirdly, there was my political awakening, in high school and college, which inspired me to mix politics and music, as folk artists like Woody Guthrie and Bob Dylan—as well as rap artists like Public Enemy—had done before me.

NEIL ZLOZOWER

STEALTH

Featuring
Vibracell® Technology

SO FAST...
RADAR CANT CATCH IT.



STEVEN BARNETT
Pump5
www.pump5.com

VIEW THE ENTIRE STEALTH LINE AT:
WWW.SWITCHMUSIC.COM

SWITCHMUSIC.COM, INC. 1900 S. PROFORMA AVE., SUITE F-2 ONTARIO, CALIFORNIA 91767 TOLL FREE: 888-5-SWITCH OR 888-579-4824

A DECADE OF INTERVIEWS



How, specifically, did you develop your unique style? Rage has a hip-hop influence, so I looked to artists like Terminator X, the Bomb Squad, Public Enemy, Jam Master Jay, and Run-D.M.C. for inspiration. I also turned on KDAY [a Los Angeles hip-hop station] and checked out the noises that DJs were making. Then I tried my best to approximate all these sounds on guitar. That really took my playing to another realm: I began to think of the guitar not in terms of chords, notes, and scales but as a piece of wood with six wires and electronics that could be manipulated in a variety of new ways; my toggle switch became a DJ's kill switch. So I began to craft songs out of the noises and textures I'd discovered.

How about the Digitech Whammy Pedal? I have no patience for rack gear, so when the Whammy pedal came along, it was really a dream come true. I like to combine it with the toggle switch; it just adds one more variable to the palette of sonic ideas I can use to paint with. I used the Whammy pedal a lot on the first record. You can set it to play two octaves above the note you're playing;



CLAY FARRIS/K. MCBRIDE/RETNA

that's ideal for trying to recreate those high deejay sounds. I can cop all of the noises

on the early Death Row releases—like the Dr. Dre stuff.

Ted Nugent

"My American dream is all about heart, soul and tone! Guitar-cable.com is my ultimate electro-conduit to the beast. The beast is dead. Long live the beast."

Ted Nugent

on tour with

guitar-cable.com
Made in the U.S.A.

Learn Audio Recording Like Nowhere Else.

The Conservatory of Recording Arts & Sciences
1.800.562.6383

All students train, hands-on, in cutting edge 48-track Analog/ Digital Recording Studios that feature:

- SSL • Studer • Otari • Neumann
- Neve • Neotek • Lexicon • Hafler

Plus...

- eMac/Logic Platinum Digital Lab
- Tascam Analog/Digital Mix Down Lab
- Individual G4 Pro Tools Workstations
- And Much, Much More!

- No more than 12 students per class - taught by award winning professionals.
- Every student completes an internship in the industry for graduation.
- Only recording school authorized by Avid/Digidesign, T.C. Electronic, Waves, and SIA to certify students in the use of their products.

L.C. electronic **SIA** **ADD** **100%**

2300 East Broadway Road
Tempe, Arizona 85282
www.audiorecordingschool.com



on tour with

Brad Whitford of Aerosmith

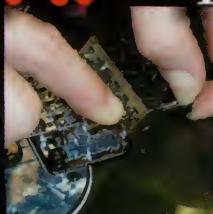
Aerosmith continues to redefine the landscape of American Rock and Roll! The band's legendary guitarist, Brad Whitford demands only the best when choosing his gear. That's why Brad chooses Floyd Rose Guitars equipped with the new innovative SpeedLoader tremolo. For the ultimate in tuning stability, even under the harshest playing conditions, Floyd Rose delivers time and time again.

www.floydrose.com

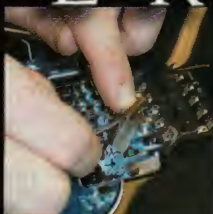
Floyd Rose Guitars

732-918-7001

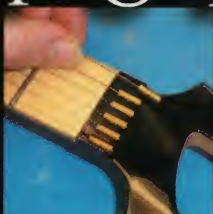
ki PERFORMANCE



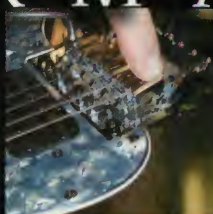
push down on saddle and slide back



slide string out of saddle



remove string



reload string and snap into place

Floyd Rose Guitars with a SpeedLoader™ Bridge is not just bold...it's extreme in concept and performance. The patented strings provide unmatched tuning stability, snap into place and have you ready to perform in mere minutes.

SPEEDLOADER™ — *Changing strings is a snap!*

KORN

By Spencer Abbott [From April 2000]

Korn helped reshape the sound not only of heavy music but of alternative rock in general. Of course, what makes Korn's sound unique is the nightmarish collective guitar sound of seven-stringers Munky and Head, whose styles are less about leads and more about ill-bient textural madness. Indeed, their riffs often sound like those of Steve Stevens, Adrian Belew, and Steve Vai tossed in a

blender set on "frappe." However, on their band's latest opus, *Issues*, the two axemen branch out from their signature heavy chunk to incorporate a wider array tonal weirdness.

So, tell us how *Issues* came about. Munky: We pushed ourselves to try different stuff, even if it didn't sound right. We'd be like, "That's gonna sound stupid." But then, after trying it, we were like, "Wow, that arrangement works nicely." We had six months to write this record. But when we walked into the studio we had nothing. We set



up our equipment, picked up our guitars, and just stared at each other. Nothing. There was tension, like, Well, what's gonna happen? But then I remembered this one riff, and I brought it to the table, and that stirred things up. Thank God! After that, we always had our cabinets miked, in case anything happened!

Head: All I know is that when we went in, we wanted *Issues* to be a little heavier than the last record.

Are you in a different place now then you were for *Follow the Leader*? Munky: I really, honestly in my heart feel like we've put out one of our best records ever. I think it's shown our growth as people. Two years ago, we were just starting to experience success. We never had money before, and it started creating problems. And we were partying and having a good time—you can hear that on *Follow the Leader*. But for *Issues* it was like, "Let's take this one and get serious with it. This is our career."

Head: For me, this next tour is gonna be the hardest one for me, because I've got a baby daughter now, and we've gotten real close. When she was born, I was still touring a bit, but I've been home for a while now, and we've clicked pretty well. It's like having two families: I've gotta live with these guys out on the road. But we actually get along pretty damn good.

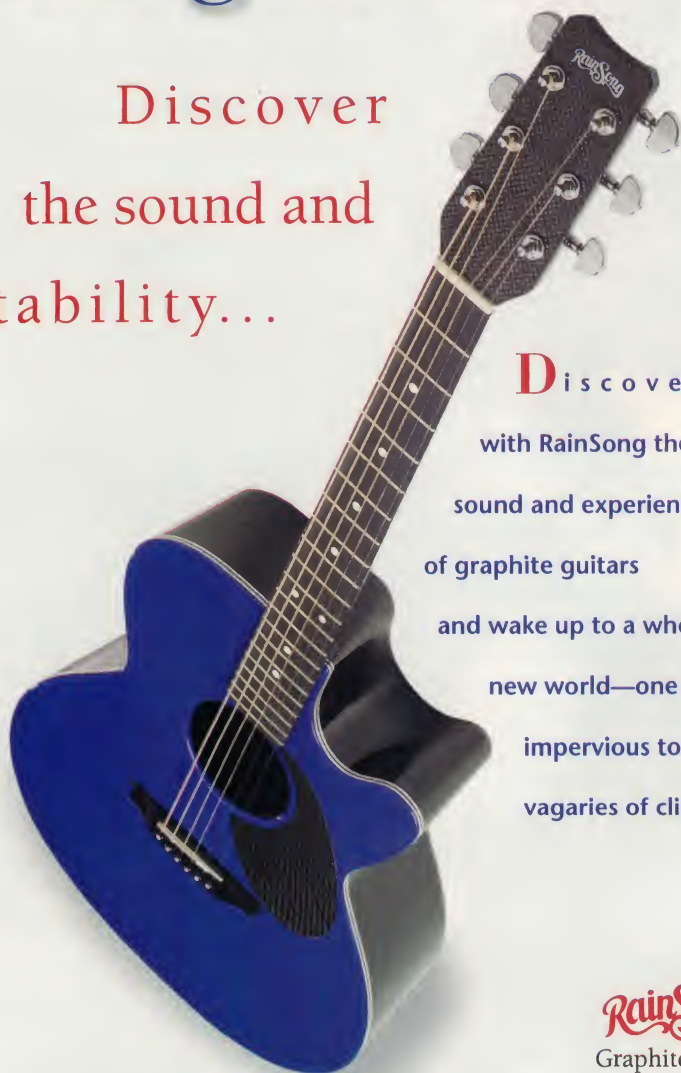
You guys are having fans pick out the set lists for your upcoming *Sick and Twisted Tour*, right?

Munky: Yeah, over the Internet. We're gonna compile all their entries through a computer, so it'll be like, if fifty-nine percent of people want to hear "Blind," we'll put it on the set list. But we're gonna put them in the order we want to play them. I can tell you that the theme of the tour is going to be dark, because the new record is dark.

Head: We want to keep it intimate with our fans. Even though we've gotten bigger, we like to show them that we're doing this for them. For us, too, of course, but we'll never forget that if it wasn't for them, we wouldn't be here. I'm not a "rock god"; I'm just some lucky fat kid who started playing guitar and ended up here.

Enlightenment

Discover
the sound and
stability...



Discover
with RainSong the
sound and experience
of graphite guitars
and wake up to a whole
new world—one that is
impervious to the
vagaries of climate.

RainSong

Graphite Guitars

1.800.788.5828

www.rainsong.com

Unique sound; Carefree playing; Road tough stability

TonePros

Scott Ian Anthrax

Make no mistake, when Scott Ian sets out on his mission of "Musical Mass Destruction," he does it *TonePros Equipped*. Scott demands *Infectious Tone* and *Death & Taxes Consistency* from his instruments, that's why his Signature Model Guitar from Washburn comes standard with the TonePros Locking Bridge System. Serious players demand serious performance. When your guitar is your future, you need what top players already depend on. Find out why the world's best guitars, played by the world's top artists are *TonePros Equipped*. Demand it from your music professional today, or visit... www.tonepros.com



TonePros
LOCKING BRIDGE SYSTEMS

www.tonepros.com

"Alive 2" and "No Hit Wonders" available in stores September 20th www.anthrax.com www.anthraxcd.com

Washburn
GUITARS

Photo: Andy Buchanan

"The guitar is just a wonderful instrument. It's everything: a bartender, a psychiatrist, a housewife. It's everything, but it's elusive." **Les Paul, NOV/99**

JOHN FRUSCIANTE

As told to Dale Turner
[From April 2001]

When you're engaged in a conversation with John Frusciante, you can't help but wonder whether or not there's anybody on the planet who's more comfortable

in his own skin. It's a peaceful frame of mind highly conducive to creativity that Frusciante exudes, achieved through years of profound introspection. But this is no "spoiled rock star," enabled to lead a certain lifestyle due to his band's massive record sales. The well-documented "dark years" Frusciante spent away from the Red Hot Chili Peppers (1992-1997) more than prove his commitment to art.

When Frusciante discusses music—and art, in general—he often cites the contri-

butions of spirits, the role of colors, and the necessity of staying pure. Here, the guitarist reveals the significance of his artistic vision—the essence of where he's coming from.

PURITY "I used to always see things in the outside world as being 'the enemies of an artist.' I don't see it that way anymore. To me, everything an artist needs is inside of himself, and it really doesn't matter what's going on in the world. Nothing else matters. You don't need to have things perfect, you don't need to have a lot of money or a beautiful girl. If your job in life is to create, you can find inside yourself what you need to make beautiful art or beautiful music.

"But you might have to clean yourself out, spiritually or physically. You gotta constantly purify yourself, living in the city, around human beings. There might be people close to you who affect you inside yourself in such a corrupt way that it screws with your ability to do what you do. But if you make sure that the people who are close to you are good people who are there for you and love you, you can create your temple everywhere you go."

COLOR "I feel that when I play the guitar, write songs or write lyrics, I'm writing in terms of shapes and colors as opposed to the actual geography of the guitar. This was a big deal to me when I was 21 years old. I had a big breakthrough where, in my head, I sort of threw away a lot of unnecessary technical knowledge—looking at things technically—and started thinking of music purely in terms of color and shape. It totally opened up my playing. That's pretty much where my style came from: the realization that music was colors and shapes, and it wasn't something that was 'progressing.' It wasn't something people were getting better and better at—like how computer technology gets better and better. That's not how guitar playing is. Music is something that is in the air, and it's something that, as you get better as a musician, you get better at being able to translate these things that are in other dimensions, that are shapes and colors and that are real."

SPIRIT "The subject of 'spirits' comes up a lot when I talk about myself because I'm very influenced by that world, and I pretty much consider them largely responsible for my music and lyrics. I consider myself only responsible for working hard at being able to make myself open to the feelings that they have to offer me, and the ideas that they've

Artist Series Pedals

Steve Vai
Bad Horsie Wah
www.vai.com/vaitunes/index.html

Steve Vai
Bad Horsie 2 Contour Wah
www.favorednations.com

Steve Vai
Little Alligator Volume
www.vai.com

Mark Tremonti
Power Wah
www.alterbridge.com

George Lynch Tripler
Select / Combine Switch
www.georgelynch.com

from **MORLEY**®

Buy A Morley. And Step On It.

A Division of Sound Enhancement Products, Inc. 185 Detroit Street Cary IL 60013
www.morleypedals.com

Unbelievable?



Is this a radically over-the-top effect unit
that allows you to invent new modulation combinations?

Or is it just an EH HOAX?

Investigate the FLANGER HOAX at your
favorite music store and see for yourself.

electro-harmonix

Hear the proof at www.ehx.com

had to give me. I've lived my life in a certain way, so I've been able to hear their thoughts, and I know how the ones that are close to me feel about things. I try to do the best in my life to work for them. I mean, they're what have made my life meaningful, up to this point. I'm just trying to do everything I can to make life meaningful for them.

"Spirits tend to send messages to you as feelings. You may not know it's a spirit talking to you, but you feel a feeling, you write a song from it. You're taking something that already existed in another dimension before it was in your head. And when you turn it into a song, you've done something for the spirits by taking this thing that they're a part of and making it something for everybody, or whoever gets the chance to hear it. So you've actually made their place that they live in bigger in this world, because most people wouldn't be able to hear or feel the same thing.

"When I say 'spirits,' I'm not necessarily talking about people who are living in an afterlife. They're inside people who are directly connected to the life we're living. You have spirits inside of you, and when you're hearing my music they're hearing it, too. That's the way I think of it."



Get Great Acoustic Guitar Tone... Anywhere!

BBE's ACOUSTIMAX makes it easy for you to sound your best.

On stage and in the studio ACOUSTIMAX captures the full acoustic richness of your guitar. And with BBE's award-winning Sonic Maximizer built right in, ACOUSTIMAX offers you amazing control and clarity in a compact, convenient stomp box.

Want the audience to really hear your acoustic? It's simple: plug into ACOUSTIMAX and play up your natural tone.



BBE
Sound Inc.

bbesound.com/acoustimax

ALL PARTS

America's Premier Guitar & Bass Parts Supplier

Delta Series

by GOTOH

1:21 ratio



AVAILABLE IN A VARIETY OF FINISHES & STYLES
Send \$4 US for COLOR CATALOG 13027 Brittonmore Park Drive, Houston, Texas 77041

SIMPLE PLEASURES

There are two essential effects every guitar player needs:
a versatile wah pedal, and an easy-to-use talk box. Rocktron makes it simple
for you by once again bringing new technology to retro effects.

Banshee Talk Box

Everyone appreciates the simplicity of using Rocktron's Banshee Amplified Talk box. With its own internal preamp, amplifier and horn driver, you simply plug into the Banshee like you would any common stomp box and run the tubing up your mic stand and into your mouth. The rest is up to your imagination as the Banshee helps you find incredible sounds from your instrument. Guitar World Magazine wrote: "anyone could become addicted to this effect."



Rocktron
800 432 ROCK
rocktron.com

Rocktron is a division
of the GHS Corporation.



Black Cat Moan

Rocktron brings you a multi-functional wah pedal that also provides a sweepable sonic effect (**THE MOAN**) which can act as a stand-alone distortion unit and can be combined with the wah! A 3-position selector switch lets you choose three different wah voicings: Normal, Classic and Bass (for drop-tunings and for bass guitar). Guitar World magazine wrote the Moan circuit "produced feedback in pitch with nearly infinite sustain" and called the Black Cat "a versatile wah with the ultimate in harmonic intensity... a must-have pedal."

Tri-Wah

Here's a sweet vintage wah that offers Normal, Classic and Bass (for drop-tunings and bass guitar) voicings. You won't believe the price on such a quality wah pedal!



ROCKTRON
TECHNOLOGY FOR GUITARISTS

B.B. KING & JEFF BECK

By Dave Rubin [From October 2003]

On June 19, 2003, B.B. King and Jeff Beck joined together to play for a few very special hours in New York City. Just after the duo's rehearsal that afternoon, Dave Rubin sat down for what can only be described as a guitar journalist's dream interview. Here's a taste of what went down.

Thanks for taking the time to speak with us. I know you're probably tired ...

King: Old men get tired, young men don't.

Beck: What young men? I'm going to be 60 soon.

King: You know I was doing when you were born? I ain't gonna tell you! I've got you by 17 years, young man.

Jeff, when did you first hear B.B.? **Beck:** The first real album that I took notice of was *Live at the Regal*. You don't forget the first time you hear B.B. King. Then I got this compilation with Magic Sam, Otis Rush, and B.B., and I thought, "This is the stuff, right here! [King chuckles] This album is just what I need." I had this rinky-dink tape player, and Eric Clapton and I used to sit around in my car listening to a tape of *Live at the Regal*. One day Eric says, "Do you think we'll ever get a chance to meet him?" And I replied, "No, not a chance."

King: May I interject?

Beck: Yes, please.

King: That's what happened with a lot of the young players like Jeff. They heard something and then they practiced it and learned it. Then



when you hear them the next time, you wish that you could play what they're playing.

So, Jeff, when did you finally meet B.B.? **Beck:** It was the 50th anniversary of the Apollo Theater, in 1985. There was a lineup of the best black blues hooligans and two white guys—Eric Clapton and me. I was on cloud nine and don't remember too much about it. I think we did a couple of shuffles onstage, but mostly it was hanging around all day and being looked after by very shapely young chicks. We had a little chat in the wings with B.B.

NEIL ZLOZOWER

foxx[®]

www.foxxpedals.com



tone machine[™]



foot phaser[™]



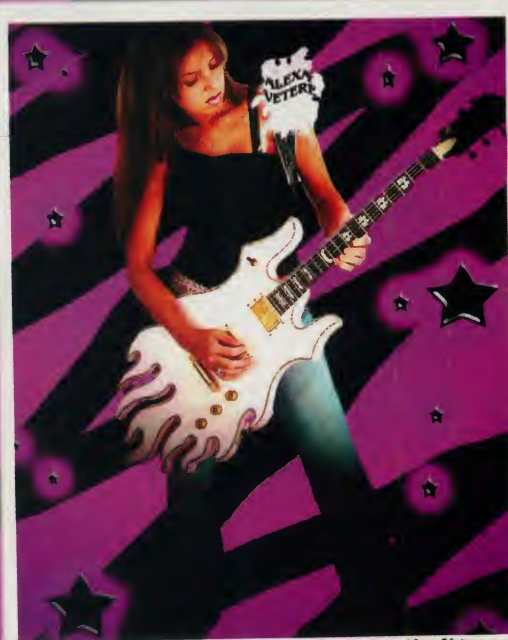
fuzz wah volume[™]

"Great fuzzy funk,
with a fine furry feel"

Billy F. Gibbons, 2005

SHOOT FOR THE STARS

THE MINARIK INFERNO



www.AlexaVetere.com

MINARIK
GUITARS
www.minarikguitars.com

Ph: 818-243-3733
MinarikGuitars@aol.com

KERRY IS THE REIGNING KING



THE WORLD LEADER IN PICKUP TECHNOLOGY

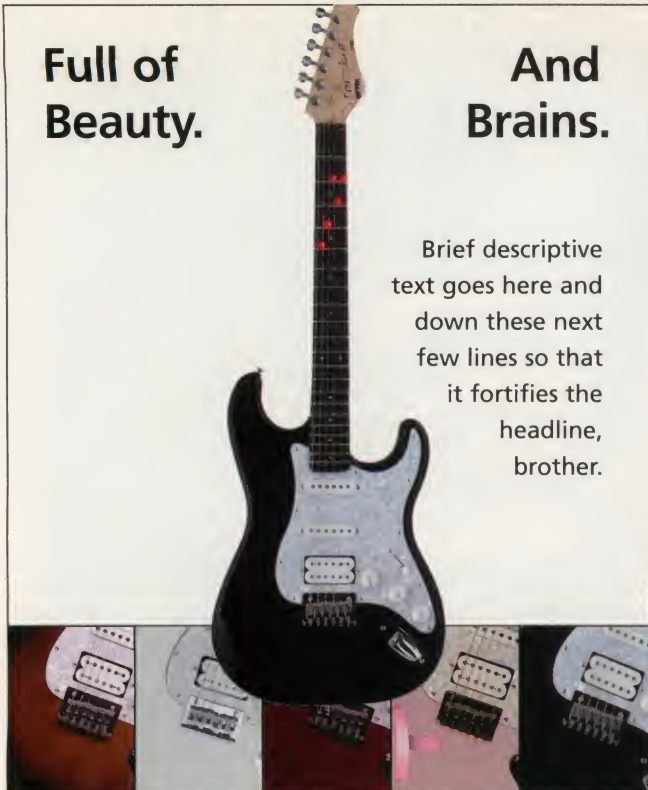
EMG PICKUPS Box 4394 Santa Rosa, CA. 95402 / www.emgpickups.com

EMG © 2006 PHOTO: Neil Zlozower

Full of
Beauty.

And
Brains.

Brief descriptive
text goes here and
down these next
few lines so that
it fortifies the
headline,
brother.



FRETLIGHT

www.fretlight.com
1-800-575-6511

See the Fretlight Guitar at your local music dealer.



Italia —
The New Vintage Guitar

Designed by world renowned guitar designer,
Trev Wilkinson.

Inspired by the 60's with 21st century technology.
Italia features a complete line of eye-catching
electric guitars and basses, along with a unique
baritone guitar and electric sitar.

Visit our website at www.italiaguitars.com to view
the complete line.



Rimini 12 string



Mondial 6 string



Modena 6 string



LPD Music International is the exclusive
distributor of Italia Guitars.
Website: www.lpdmusic.com
email: italia@lpdmusic.com

INTERVIEWS



and Bill Cosby, who were talking about cholesterol levels and I didn't want to get involved in that.

You've both played with Eric Clapton; is he really "God?" **King:** When I was in England, there was graffiti on the walls that said, "Clapton is God" [Beck feigns falling off his chair with laughter]. You probably saw it. I swear I did.

Beck: Oh well [makes raspberry noise, falls to floor, and walks a few steps on his knees as King laughs heartily]. The question I always had was, "The god of what?" He's hated me all his life, so

King: Really? You're just kidding.

Beck: No, I really think he doesn't care for me.

King: I'm sorry to hear that.

Beck: He never calls me up.

King: Well, he doesn't call me, either.

Beck: Perhaps he was out buying suits [laughter]. Once I was at his house, and I played some fast Merle Travis stuff, because I was really into him at that time. He did that song "Blue Smoke," which I've been trying to play for 35 years. Anyway, Eric said, "You really have to get off that country bluesy stuff." And the next thing he does is an album of country bluesy stuff [laughter], you know, [sings] "Lay Down Sally." Now, you know, I'm only kidding about Eric. He's the best white blues player there is. [Looks around quickly] Who said that? [Laughter]

King: Now, I don't see it that way, Jeff. I'd say he's the number one rock 'n' roll guitarist [Beck smiles], in my opinion, and he plays blues better than most of us [laughs]. That's the way I put it, and it's the truth to me. But he ain't got a damn thing on you, and I'll leave it there.

SEE IT FROM THE OTHER SIDE



professional training for a career in the
audio industry



1-877-27-AUDIO • WWW.SAE.EDU

hands-on training
over 40 locations around the world
individual studio time
full and part time courses



SPONSORED
SCHOOL



Solid State Logic - Approved Training

MAKERS OF MAYHEM

KERRY KING AND BC RICH



WATCH FOR THE NEW
SLAYER ALBUM
COMING SOON!

B.C. Rich[®]
GUITARS

A DIVISION OF HHI
4940 DELHI PIKE • CINCINNATI, OH 45238
WWW.BCRICH.COM

NIRVANA

By Bob Gulla [From May 2004]

In this rare interview, conducted in January of 1991, Kurt Cobain and Krist Novoselic talk about life, politics, and difficulties paying the rent prior to the release of Nevermind.

So what's Nirvana's objective as a band? Cobain: To write the best music we possibly can. That comes before anything else; before philosophy,

image, or playing live. It's always been the main point. Just songs.

What about attitude, is that important? Novoselic: Attitude? We're a pretty lighthearted bunch. Kurt, you write most of the lyrics.

Cobain: Yeah, but I don't know what they're about. It's more of a lazy thing, you know? We just don't bother cultivating an image. We're definitely opinionated, but we're too illiterate to back up what we have to say. We took too much acid and smoked too much pot to store



much information in our brains. So if we were to get into an argument with someone about any topic, we would lose.

Whatever happened to Jason Everman, your original guitar player? Cobain: He had an affair with Krist's father, so we thought it best to kick him out of the band. Yeah, the band got to be a soap opera, so we decided we needed to eradicate the source of all those problems.

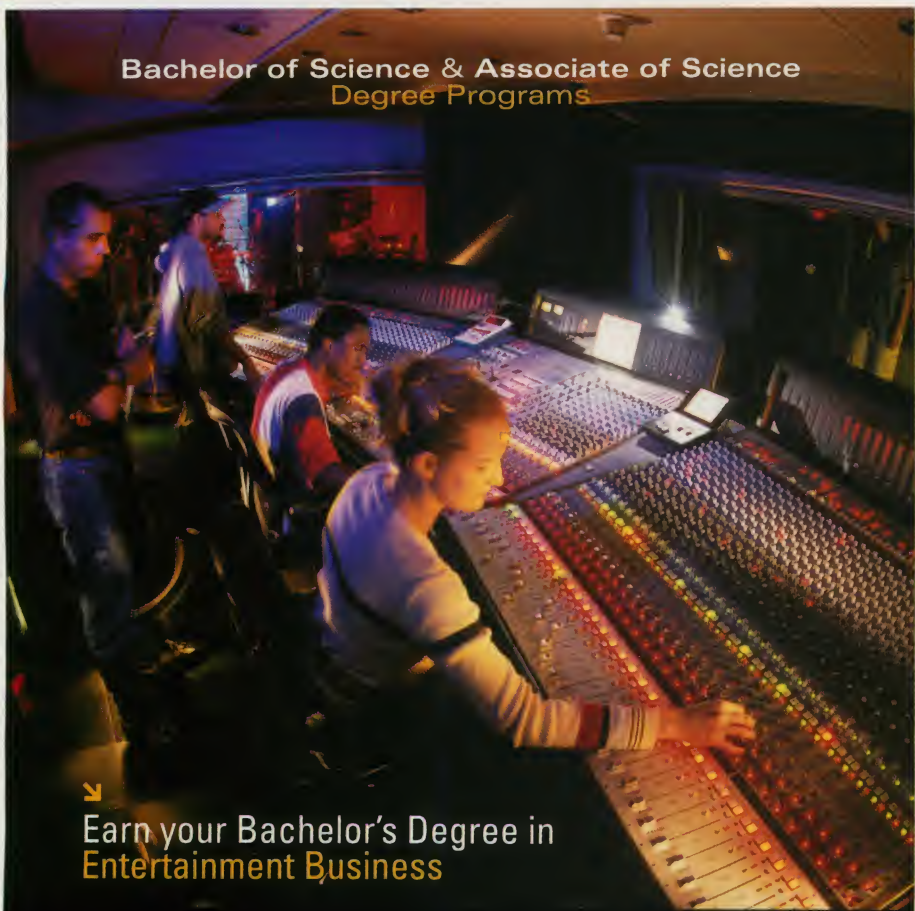
I'll believe almost anything, but should I believe that? Cobain: You don't have to believe it, but you can write it. Krist's father is actually this burly Yugoslavian guy who told Krist at one time that we should trade in our guitars for shovels. He's a fun-loving guy.

Do you enjoy touring? Novoselic: I wasn't anticipating going on tour, but I'm having a good time. The drives are pretty long, sometimes 12 or 13 hours, like the bookers threw a dart at the map to determine where we'd play. But we sleep in and don't show up to soundcheck if we don't want to. This is what we chose to do, and we always considered rock 'n' roll to be kind of lax. Heck, we may as well not burn ourselves out on it. We're totally comfortable with the level we're on now. But it'd be nice to get a little higher so we could pay the rent for sure every month.

What happens when all the great indie bands get swallowed up by all the major labels? Cobain: Chalk one up for capitalism. Let's get our top hats and tails and have a cigar. Alternative music is no longer alternative once it's in the mainstream. Every band since the mid-'80s has surfaced in a revival act. It's a sure sign that rock is slowly dying. There's nothing like wallowing in the past when everything in the future looks bleak. It happens in every art form. When they're afraid of what's in front of them, they always look back. They'll reach a plateau, and they'll think everything's been done, but in reality, they're just not thinking hard enough. They're just stalled. If everybody gives up, though, that's when things start to die.

CHARLES PETERSON/RETNA

Bachelor of Science & Associate of Science Degree Programs



➤ Earn your Bachelor's Degree in Entertainment Business

FULL SAIL
Real World Education

800.226.7625
fullsail.com

*If you're serious about your dream,
we'll take your dream seriously.*

school of

Computer Animation
Digital Arts & Design
▶ Entertainment Business
Film
Game Design & Development
▶ Recording Arts
▶ Show Production & Touring

3300 University Boulevard • Winter Park, FL 32792
Financial aid available to those who qualify • Career development assistance • Accredited College, ACCSC

© 2005 Full Sail, Inc. All rights reserved. The terms "Full Sail," "If you're serious about your dream, we'll take your dream seriously," "Full Sail Real World Education," and the Full Sail logo are either registered service marks or service marks of Full Sail, Inc.

SPECTRAFLEX®

Performance Proven!

When **Keith Urban** steps onto the main stage he depends on Spectraflex Cables to provide that absolute tone and critical reliability a world class performance demands!

Keith's personal choice,
"Spectraflex Original Black!"

- Ultra-Low Noise
- Super Flexibility
- Maximum Shielding
- Greater Frequency Response
- Over 100,000 Pattern Variations
- Lifetime Guarantee
- Made in the USA
- Available for Instrument, Microphone, Speaker and Audio

SPECTRAFLEX

*For a world class performance ...
get a Spectraflex!*

SPECTRAFLEX®
The Original Braided Cable

PO Box 1225 • DeFuniak Springs, FL 32433
Tel: 850-892-3233 Fax: 850-892-3900
info@spectraflex.com <http://www.spectraflex.com>

Check out Keith's golden tone on any of his platinum selling recordings available at all fine music stores.
© 2005 Spectraflex Inc. • Spectraflex is a registered trademark • Photo of Keith Urban by Kevin Mazur • Oh yeah, and Marc says hi! • All rights reserved

Summer 2006 Summer 2006 Summer 2006 Summer 2006

NATIONAL GUITAR WORKSHOP

Rock
Blues
Jazz
Acoustic

Classes for students 13-Adult

NEW MILFORD, CT
SEATTLE, WA
MCLEAN, VA
LOS ANGELES, CA
AUSTIN, TX
NASHVILLE, TN
SAN FRANCISCO, CA
CHICAGO, IL

Guitar Bass Drums Vocals

For a FREE brochure

1-800-234-6479 or

www.guitarworkshop.com

Summer 2006 Summer 2006 Summer 2006 Summer 2006

INTERVIEWS



DAVE MUSTAINE

By Bob Gulla [From November 2004]

At the time of this interview, Dave Mustaine had just resurrected Megadeth, regained his chops—and found religion.

Where's your head at right now? Happy? Anxious?

Not pissed, not sad, just curious. As you know, I took an involuntary leave of absence for three years because of my arm. I didn't pick up a guitar for months. I focused on my family, which is a part of my life I too often neglected.

Are you working on changing your reputation as someone who's difficult to work with?

Let me give you an example of the kind of "difficult" person I am. When Megadeth broke up, we owed many people money. Because I'm old-fashioned, I knew I needed to take care of that. So I had two 18-wheelers full of gear, and instead of defaulting on those payments, I sold my gear to pay off the debts. That's how "difficult" I am.

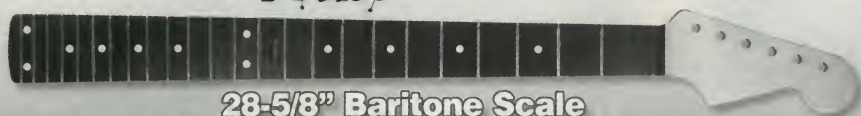
Do you feel you're entering into a new phase in your career?

Yesterday I was thinking, "What am I doing?" It's always been me with my partners, like Robin Hood and his band of merry men. Now I'm really on my own. What does it feel like? I feel like the Eminem of heavy metal—popular, but still a bad guy.

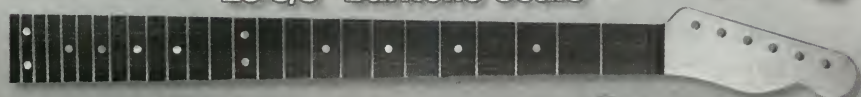
It seems as though you were writing more for yourself this time than for anyone else. If you're doing

DEVIANT BEHAVIOR!

The No PAIN Scale Change!



28-5/8" Baritone Scale



24-3/4" Short Scale

Change the scale of your Strat® or Tele®...
NO BODY ALTERATIONS. Just change the neck!

See NEW COOL STUFF
every day at:

WWW.Warmoth.COM
Guitar Products, Inc.

H.R. GIGER

SIGNATURE SERIES



H.R. Giger Signature RG
"N.Y. City VI" Graphic

H.R. Giger Signature Iceman
"N.Y. City XIX" Graphic



For more information on H.R. Giger and the Ibanez H.R. Giger signature models visit ibanez.com

Ibanez

If you've been
brainwashed
into thinking
that you
have to
pay
BIG BUCKS
for
GREAT
SOUND...

THINK
AGAIN

www.george1s.com

George 1's

Doug Doppler

He studied with Joe Satriani
He's on Steve Vai's label

ON DVD



GUITAR 411:
DIATONIC THEORY AND HARMONY
2+ hours of systematic lessons demystifying
the relationships between chords, scales, &
arpeggios. Plus jam track CD to apply what
you've learned. Available at Guitar411.com

ON CD



DOPPLER, INC:
NU INSTRUMENTAL
Blends the intensity of Modern Metal
with soaring melodies and blistering
solos. Available at Tower, Best Buy,
Borders, and Virgin.

www.Guitar411.com
www.DougDoppler.com

INTERVIEWS



anything for anybody but yourself, you're basically living a lie. I really was living my life for other people. I was being coerced into doing things for the good of everybody, but I was not actually doing that. With the new record [*The System Has Failed*], it's about what's in my heart. I like to write heavy stuff. If you don't like it, fuck you.

OK, let's talk about the injury. Did you somehow feel that the whole thing was meant to be? Here's what happened: I had got sober, and then I got kidney stones, which, if you haven't had them, it feels like getting a porcupine pulled backwards through your dick. They gave me Demerol, and I fell off the wagon. At the end of the tour, I went into treatment. While I was there, I fell asleep on my arm. I had it on the back of the chair, and when I fell asleep it cut off the circulation in my hand. I woke up and it wouldn't shake out—it just wouldn't shake out, and I freaked! When I got it checked out the doctor told me I'd be lucky if I got to use 80% of my arm again. Not that I'd be lucky to regain 80% of my ability, but lucky to get 80% of the use back, period.

So I went home, saw a specialist, and returned to finish rehab. While I was there for the second time, I started thinking. God could have touched any part of my body to get my attention. It could have been anything: my eyes, my kidney, my dick. Why my left hand? I was convinced that the whole thing was divinely appointed.

You think it was a religious experience? I think He had great things planned for me, and He wanted me to stop being a fuckup. I wasn't focused at all. I was trying to push a peanut up the side of a mountain, and I didn't want to be bothered by anybody. I needed to stop loving myself so much. Most rock stars are really good at loving themselves. I changed—I wanted to help other people instead.

THEY SAID IT BEST ...

"Solos are like sex, so it's surprising to me that there aren't more guys playing them."
Richie Sambora, JUL/00

"Some people say they don't want to learn music theory, that it'll make them play too intellectually. But that's not true; it's not going to hurt you." John Scofield, FEB/01

"Nobody sounds like John Lee Hooker. They try, but they can't. I admire them trying, though." John Lee Hooker, JUN/01

"If I'm going to buy a new guitar, I take it to a good 'hot' room, like a tiled bathroom, and listen to the wood. If tone comes off the neck, you can bet it's gonna sound beautiful through an amp." Dickey Betts, JUL/01

Eric Johnson is serious
about his guitar tone.*

*understatement of the century.



Hear some serious guitar tone on Eric's
new CD "Bloom". In stores now or go to
www.ericjohnson.com



ghs strings

GHS Corp. 2813 Wilber Ave. Battle Creek, MI 49015 USA
800/388-4447 • fax 800/860-6913 www.ghsstrings.com

Leslie Hurt His Back, We'll Take Over From Here.



Lots of gadgets claim to emulate the classic Leslie® rotary speaker sound. Most don't. This one is much different.

The Hughes & Kettner Rotosphere is the real deal. Replicating the classic Leslie® input preamp, it features a real tube running at over 240 plate voltage and Drive and Output controls for an authentic "Growl". This isn't some wimpy 9v battery powered stomp box. It gives real acceleration and deceleration, with independent start-up and release of both hi and low rotors, speed control of both, and a mix control to balance between them. The Breaker Switch quietly kills the rotary sound, but leaves the tube engaged to double as a tube boost. Stereo or mono ins and outs, a guitar/keyboard selector switch, true bypass design, and it weighs only 4lbs...yes, the real deal.

Take one for a spin today at any Hughes & Kettner dealer.

Hughes & Kettner

Visit www.hughes-and-kettner.com for more info on Rotosphere or any H&K product. Hughes & Kettner is Proudly distributed in the USA by Peart Corporation.

LESLIE® is a trademark of Salsbury Industries.

INTERVIEWS



"I'm not at all technically proficient—I just go by the dots. Thank God there are dots! And if it's a guitar with no dots, I'll get out the magic marker!" **Dean DeLeo, SEPT/01**

"My favorite sound is a woman's orgasm. But that's not exactly a song. Not usually." **Kerry King, DEC/01**

"It's a little-known fact that 'Styx' means 'butt-puckeringly cheesy!'" **Kyle Gass, Tenacious D, OCT/02**

"As far as Sabbath goes, they all could have farted on a record and I would have bought the damn thing." **Zakk Wylde, FEB/02**

"I stopped listening to guitarists and started listening to dolphins, whales, birds, the wind blowing through the trees; those are my influences now." **Riz Story, Anyone, MAY/02**

"There has always been this suspicion in pop and rock that knowing too much about music was somehow a pox on creativity. That's a political thing more than a musical thing." **Pat Metheny, MAY/02**

"Where most people looked forward to the weekend to go out and tie one on, my idea of a good time was to figure out a Scorpions song!" **Warren DeMartini, MAY/02**

"I really like Busta Rhymes's flow. I try to cop some of that in my guitar playing." **Trey Anastasio, JUN/02**

"The more you know, the less you know. I don't feel like I know shit anymore, but I love it." **Mike Stern, JUL/02**

"People have refined the art of guitar technique to the point where it's flurries and flurries of linear diarrhea, and I've been very guilty of that myself." **Steve Vai, AUG/02**

"In rock 'n' roll, when your hair falls out your career is over, but in blues you can charge another \$500 a show." **Tinsley Ellis, AUG/02**

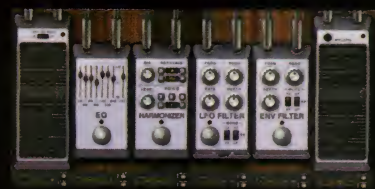
"As soon as we started playing live, and I heard tape recordings of myself, I was utterly horrified. I started practicing a lot more." **Alex Skolnick, NOV/02**

"In oddball places, the electric guitar has been taken as an almost alien object—this weird, six-stringed instrument that fell down to earth and was then played loud but with traditional grace and intelligence." **Ry Cooder, MAR/03**

"We had these 'Battles of the Blues' for half pints of whiskey, and I won them so many times for my showmanship, not my playing." **Buddy Guy, MAR/03**

"I have zero tolerance for most of my old material—especially 'Crossroads.' The popularity of that song with Cream has always been mystifying to me. I don't think it's very good." **Eric Clapton, JUN/04**

"I go to my gym and it's all backbeat music there. I tell the front-desk people, 'If you don't change that music I'm going to be dragging my knuckles and eating bananas soon. I'm losing IQ points here.'" **Jim Hall, DEC/05**



AmpliTube[®] 2

Super Modeling



Plug-in all the Amps and Effects you've ever wanted

AmpliTube 2 is the ultimate amp and effects modeling plug-in for Mac and PC and one of the best sounding and most powerful guitar effects systems ever made. Experience the power of 20,000 amp combinations with separate PRE, EQ, AMP, CABINET and MIC modeling for a unique custom amp tone, up to 30 simultaneous stomp and rack effects, ultra-accurate new analog emulations of classic vintage guitar gear, 2 series/parallel guitar rigs and much more... Coming soon on www.amplitube.com

Musicians First

www.ikmultimedia.com



TAB FOR ALL TIMES!

These Guitar Recorded Versions collections feature the top tunes that shaped a decade, transcribed note-for-note with tab.

The 1950s

35 pivotal songs from the early rock years: All Shook Up • Donna • Heartbreak Hotel • Hound Dog • I'm Movin' On • Lonesome Town • Matchbox • Moonlight in Vermont • My Babe • Poor Little Fool • Race With the Devil • Rebel • Rouser • Rock Around the Clock • Rockin' Robin • Sleepwalk • Slippin' and Slidin' • Sweet Little Angel • Tequila • Wake Up Little Susie • Yankee Doodle Dixie • and more.

00690543\$14.95

The 1960s

30 songs that defined the '60s: Badge • Blackbird • Fun, Fun, Fun • Gloria • Good Lovin' • Happy Together • Hey Joe • Hush • I Can See for Miles • I Feel Fine • I Get Around • Louie, Louie • My Girl • Oh, Pretty Woman • On the Road Again • Somebody to Love • Soul Man • Suite: Judy Blue Eyes • Susie-Q • Wild Thing • and more.

00690542\$14.95

The 1970s

30 top songs from the '70s: Best of My Love • Breakdown • Dust in the Wind • Evil Woman • Landslide • Lay Down Sally • Let It Be • Maggie May • No Woman No Cry • Oye Como Va • Show Me the Way • Smoke on the Water • So Into You • Space Oddity • Stayin' Alive • Teach Your Children • Time in a Bottle • Walk This Way • Wheel in the Sky • You've Got a Friend • and more.

00690541\$15.95

The 1980s

30 songs that best represent the decade: 867-5309/Jenny • Every Breath You Take • Eye of the Tiger • Fight for Your Right (To Party) • Heart and Soul • Hit Me With Your Best Shot • I Love Rock 'N Roll • La Bamba • Money for Nothing • Mony, Mony • Refugee • Rock Me • Rock You Like a Hurricane • Start Me Up • Summer of '69 • Sweet Child O' Mine • Wait • What I Like About You • and more.

00690540\$15.95

The 1990s

30 essential '90s classics: All I Wanna Do • Barely Breathing • Building a Mystery • Come Out and Play • Cryin' • Fields of Gold • Friends in Low Places • Hold My Hand • I Can't Dance • Iris • Jump, Jive an' Wail • More Than Words • Santa Monica • Semi-Charmed Life • Silent Lucidity • Smells Like Teen Spirit • Smooth • Tears in Heaven • Two Princes • Under the Bridge • Wonderwall • and more.

00690539\$15.95

The 2000s

30 songs, including: Alive • All the Small Things • Are You Gonna Be My Girl • Californication • Click Click Boom • Complicated • Drive • Hanging by a Moment • Heaven • If You're Gone • Kryptonite • Lifestyles of the Rich and Famous • Maps • The Space Between • Take a Look Around (Theme from M.I.-2) • Wherever You Will Go • Yellow • and more.

00690761\$14.95

More of the 1950s

30 top songs of the '50s, including: Blue Suede Shoes • Bye Bye Love • Don't Be Cruel (To a Heart That's True) • Hard Headed Woman • Jailhouse Rock • La Bamba • Peggy Sue • Rawhide • Say Man • See You Later, Alligator • That'll Be the Day • Yakety Yak • and more.

00690756\$14.95

More of the 1960s

30 great songs of the '60s: All Along the Watchtower • Born to Be Wild • Brown Eyed Girl • California Dreamin' • Do You Believe in Magic • Hang On Sloop • I'm a Believer • Paperback Writer • Secret Agent Man • So You Want to Be a Rock and Roll Star • Sunshine of Your Love • Surfin' U.S.A. • Ticket to Ride • Travelin' Man • White Rabbit • With a Little Help from My Friends • and more.

00690757\$14.95

More of the 1970s

30 more hits from the '70s: Aqualung • Carry on Wayward Son • Evil Ways • Feel like Makin' Love • Fly like an Eagle • Give a Little Bit • I Want You to Want Me • Lights • My Sharona • One Way or Another • Rock and Roll All Nite • Roxanne • Saturday Night's Alright (For Fighting) • Suffragette City • Sultans of Swing • Sweet Emotion • Sweet Home Alabama • Won't Get Fooled Again • Wonderful Tonight • and more.

00690758\$14.95

More of the 1980s

30 songs that defined the decade: Call Me • Crazy Crazy Nights • Heartbreaker • Here I Go Again • It's Still Rock and Roll to Me • Jack and Diane • Jessie's Girl • Once Bitten Twice Shy • Rock the Casbah • Runnin' Down a Dream • Sharp Dressed Man • Smokin' in the Boys Room • Stray Cat Strut • Wanted Dead or Alive • White Wedding • and more.

00690759\$14.95

More of the 1990s

30 songs: Alive • Change the World • Come as You Are • The Freshmen • Hard to Handle • Hole Hearted • Just a Girl • Lightning Crashes • Mr. Jones • No Excuses • No Rain • Only Wanna Be with You • Pretty Fly (For a White Guy) • Push • Shimmer • Stay • Stupid Girl • What I Got • Whatever • Whiskey in the Jar • Zombie • and more.

00690760\$14.95

More of the 2000s

30 recent hits: All Downhill From Here • By the Way • Clocks • Cold Hard Bitch • Drops of Jupiter (Tell Me) • Harder to Breathe • I Did It • I Hate Everything About You • Learn to Fly • Ocean Avenue • St. Anger • Wasting My Time • When I'm Gone • Wish You Were Here • With Arms Wide Open • Youth of the Nation • and more.

00690762\$14.95

Complete songlists available online.

ORDER TODAY!

1-800-637-2852

MUSIC DISPATCH®

Mon.-Fri. 9am-9pm, Sat. & Sun. 9am-5pm C.S.T.

www.musicdispatch.com

Use ad code DECGO when ordering.

Attention all levels of guitar players: Want to start shredding and soloing like the top pro's in the biz, almost immediately?

Astonishing "Insider" Short-Cut Secrets To Total Mastery Of Your Guitar Finally Revealed By Notorious Studio "Secret Weapon" Who Scares Other Professionals... By Quickly Turning Even 12-Year-Old Rookies Into Monster Shredders and Jazz Fusion Maestros Almost Overnight!

You'll go even further, faster, if you already have some chops. Until now, this sought-after pro only shared his "learn it now, blow away other musicians tonight" secrets of killer soloing and super-speed shredding with a handful of lucky guitarists who could afford his outrageous fees. Now, with the sudden release of this incredible information, you can take your guitar skills from wherever you are now to respected mega-skilled star status in a *stunningly* short time.

Best of all, you can check it all out for FREE if you like.

(Dateline: Hollywood, CA) If you've ever dreamed of breaking away from the pack, and quickly mastering the guitar at a level that *blows away* even hardcore professional musicians... *then this is gonna be the most exciting message you ever read.*

Here's why: One of the most sought-after pro guitarists in the music biz has finally agreed to share the amazing "speed-mastering" shortcuts that other guitarists have paid a *fortune* to learn from him.

And some of these pro's are *pissed off* that he's revealing these secrets to players outside the music industry. They don't want guys like you to know that the skills behind their killer licks and awesome fluid playing... are actually *easy* to master. *Once you have the shortcuts.* (Some of these veterans feel their careers are now threatened.)

These are the secrets that can take any player at any level... and launch you into a *whole new world of amazing skills that will leave other guitarists slack-jawed.* You wanna shred so fast your fingers blur... and yet *never miss a note*, even while you're hitting the kind of scales most players fear? You wanna burn through fresh, powerful and *nasty* solos that people remember for the rest of their lives? You want the kind of permanent chops that earn instant respect... *and make playing fun again?*

And you wanna be able to begin using your new skills *tonight*, in the heat of a performance?

Well, guess what? It can all be yours, *faster and easier than you ever dreamed possible.* Because these shortcuts work for anyone — whether you're a garage-level rookie preparing for your first gig, or a veteran player who's hit a stale plateau and desperately needs to shake out the jams.

That's right. No matter *where* you are now, skill-wise... you can quickly and easily master the head-turning chops and skills of the best guitar slingers out there, in *any* style. Rock, jazz, country, R&B, rap, you name it. All the truly *killer* skills and abilities will be yours.

It's *all* about the shortcuts.

Here's the story: Tony Burnett is one of a handful of "in demand" studio guitarists who get all the top gigs. (He's been called the "secret weapon" behind the coolest playing ever recorded.) And he's freaking *expensive*, too. He's been shuttled between New York and LA to back up today's hottest Grammy-winning artists... "gone platinum" mega rock stars... and even an "Album of the Year" winner who insisted on using Tony's astonishing

speed-riffs to help "punch-up" the sound. Superstars will *delay* recording until Tony has time to play on their tunes. So you *know* he has taste, wicked licks, and a cunning "bag of tricks" that keep him at the top of the game.

But he's also a shred master. While playing with the 90's shredder band "XYZ", he got to trade licks with Yngwie Malmsteen on stage (after *opening* for him). They also opened for the hottest touring bands, like Motley Crue, Ratt, LA Gunns, and Dokken. As a kid, Tony completed the *entire* Guitar Institute of Technology program, just to get his pro chops up to speed — 18 months of 18-hour days never letting the guitar out of your hands.

And he's now the most sought-after (and expensive) teacher in the LA area. Because he can take a raw 12-year-old kid... and have him soloing in *jazz fusion* modes in just a few weeks. Vicious, tasty, and absolutely Mahavishnu-quality lead guitar.

So just imagine what he can do for you and your

"I'm absolutely amazed! The gigs are lined-up for the next six months, yeah the best gigs in town too and the money is unbelievable! I've literally doubled my income in a flash. I just landed some rare 'studio-work' for the first time. Thanks again!" — T.W. Fieffer

already bad-ass playing. This will *change your life.* Immediately.

Even more amazing... the skills he reveals are so *simple*, you can include head-turning tricks in your very next solo *tonight* at a crowded gig, **with total confidence and fluidity.** (Check out the testimonials from real players on the next page.) Again — rock, jazz, country, pop, rap, *any* style you're into just explodes and comes alive in your hands.

And you are suddenly *the* guitar slinger in your town. Other guys will wanna go home and burn their instrument in frustration. You will *own* the clubs you play in.

And dig this: You can, if you like...

See Everything For FREE!

Here's what we've got for you: The second Tony agreed to share his secrets, we booked recording time at a Hollywood-quality recording and videotaping studio.

And we videotaped him revealing *ALL* his secrets to quickly mastering the guitar. Everything — including...



Tony Burnett is one of today's hottest guitar instructors. He regularly takes new rookie players and quickly turns them into lead shredders. Now his simple speed secrets to awesome lead guitar can be yours!

- The *shortcut* music theory tricks he uses onstage and in the studio, which **guarantee** you can sit in with anyone of any skill level... and trade licks with them with **total confidence.** Don't waste a second learning anything complicated that you'll never use — instead, Tony shows you *ONLY* what you *need* to know. Best part: It's easy, the way he teaches it!
- Everything you need to know to play over *any* changes — including simple and easy ways to burn through advanced scales that *frighten* other guitarists. This is sudden expertise that most players never dream they can attain in a lifetime... yet you'll be soloing with total fluidity almost *overnight.*
- How to *think* "melodically", just like a pro — the one trick that separates the really talented players (who make each solo sing and complement the tune) from the wannabe's (who butcher solos with the *same old backs* over and over, because they can't think out of the box). This trick alone will launch you into a whole new level of killer playing.
- Simple finger/hand tricks that will have you playing *faster* instantly.
- The brilliant "**X factor**" that allows you to quickly master the *coolest licks* you'll ever use... and most of them will be *unique* — your own personal guitar "signature". This kind of strategic soloing is so *simple*, you'll kick yourself for not figuring it out on your own. But almost *no one* ever does figure it out — until they're shown the technique by a pro like Tony. (Priceless stuff that will **change your life on the spot.**)

And a ton more: Tapping tricks you can use tonight to sound like Eddie Van Halen or Joe Satriani ... fluid

**"This DVD format is perfect, an awesome learning tool... absolutely the best product I've seen in the last 5 years."
— L.P. Long, sales rep.**



Ultimate Gear Giveaway

Enter to win both packages!

Switchmusic.com, Inc., wants to help out one or two lucky winners make their sound a force to be reckoned with.

Package1: GUITAR PACKAGE

\$2500.00 Value

- (1) Midnight Red G200 HDSP - 200 watt head
- (2) Midnight Red G412x - 4x12 enclosures
- (1) Innovo-IV Custom Vibracell Guitar - Metallic Silver

Package2: BASS PACKAGE

\$2500.00 Value

- (1) Elite B200 H - 200 watt head
- (2) Elite B410 XT - 4x10 Enclosures
- (1) Innovo-I Vibracell Bass - Metallic Silver

5,000.00 Value

View all specifications at: www.switchmusic.com

Midnight Red G200H DSP

(2) Midnight Red G412 Enclosures

SWITCH
Innovo-IV Custom
Electric Guitar
Metallic Silver

Elite B200 H Bass Head

(2) Elite B410 XT
Enclosures

SWITCH
Innovo-I Bass
Metallic Silver

Guitar
Package

Bass
Package

Official rules at www.guitaronemag.com. Offer not valid where restricted by law. No substitutions/transfer of prize permitted. All parties have the right to substitute based on availability. Employees of Guitar One/ Future Network USA, participating sponsors, subsidiaries, advertising or promotional agencies and their immediate family members are not eligible. ALL ENTRIES MUST BE RECEIVED BY: MAY 5, 2009.

TO ENTER, JUST GO TO GUITARONEMAG.COM/CONTEST.HTML

The Tones Between the Lines

DigiTech® GNX4 Guitar Workstation® Powered Presets



By Billy Clements

If there ever was a tone guru, it would be Jimmy Page. His genius of creating some of rock's most famous riffs and pairing them with equally awesome tones is unequaled. Jimmy took the time to develop a unique sound for each of his songs and has shown us again and again how having the right tone makes those songs stand the test of time. By applying his tone building philosophy for your own music, you will take your song writing to the next level.

Now that I have used the GNX4 Guitar Workstation® for the last few months, I have only begun to tap into the many applications it has to offer. Not only do you have all the great modeling and effects available for getting this month's tones (you can get them at www.digitech.com/guitarone), but it features a wealth of options for recording, practicing, and song creation.

One of the coolest features is the MP3 player. Just grab all the great lesson tracks off the included CD-ROM and rip them into MP3s. Load these or your favorite artist songs onto the Compact Flash card and you have your own portable tutor to practice with. Feeling inspired? The onboard 8-track recorder/looper and General MIDI Drum machine with over 100 patterns and 8 kits will keep those creative juices flowing long into the night.

Check out www.guitarworkstation.com for the latest updated application tips and tutorials that show you how to get the most out of your GNX4.

See you on stage.

Tone Guru Billy Clements is a 20-year veteran of the stage and studio and is a prolific creator of tones heard in countless recordings and performances around the world.

LED ZEPPELIN "Living Loving Maid"

Display Name: **MAID**

Chan One EQ	On	0.0	150	1100	3100	0
GeNetX	Chan 1	Britstak	Vntg4x12	1	Blues	Blnd2x12
Chan Two EQ	On	0.0	150	550	3200	0
Tone	Ch1 / Ch2	9 / 6	-3 / 0	-3 / 0	5 / 4	92 / 98
	On/Off	Param 1	Param 2	Param 3	Param 4	Param 5
Wah - Pickup	Off	Boutique	—	—	—	—
Compression	Off	—	—	—	—	—
Whammy/IPS/Talk	On	Whammy	H Oct Up	99	—	10
Stompbox	Off	Screamer	60	17	—	50
Noise Gate	On	Silencer	20	0	—	—
Chorus/Mod	Off	—	—	—	—	—
Delay	Off	—	—	—	—	—
Reverb	On	Hall	5	56	36	22
Exp Assign	Exp 1	Rvb Lvl	0	35	—	—

BUDDY GUY "Damn Right I've Got the Blues"

Display Name: **DAMNIGHT**

Chan One EQ	On	0.0	150	1000	4000	9
GeNetX	Chan 1	Blues	Vntg4x12	1	Hi Gain	Blnd2x12
Chan Two EQ	On	0.0	150	550	3200	0
Tone	Ch1 / Ch2	91 / 50	-2 / 0	-9 / 0	7 / 0	70 / 67
	On/Off	Param 1	Param 2	Param 3	Param 4	Param 5
Wah - Pickup	Off	—	—	—	—	—
Compression	Off	—	—	—	—	—
Whammy/IPS/Talk	Off	—	—	—	—	—
Stompbox	Off	—	—	—	—	—
Noise Gate	On	Silencer	37	0	—	—
Chorus/Mod	Off	—	—	—	—	—
Delay	On	Mono	200	15	Off	25
Reverb	On	Hall	0	19	55	30
Exp Assign	Exp 1	Vol Pre	0	99	—	—

WES MONTGOMERY "Airegin"

Display Name: **AIREGIN**

Chan One EQ	On	0.0	150	2500	3500	-6
GeNetX	Chan 1	Blackfac	'65 1x12	1	Blackfac	Amer2x12
Chan Two EQ	On	0.0	150	2500	3500	-4
Tone	Ch1 / Ch2	80 / 82	-4 / 0	12 / 12	12 / 12	59 / 59
	On/Off	Param 1	Param 2	Param 3	Param 4	Param 5
Wah - Pickup	Off	—	—	—	—	—
Compression	Off	—	—	—	—	—
Whammy/IPS/Talk	Off	—	—	—	—	—
Stompbox	Off	—	—	—	—	—
Noise Gate	On	Silencer	37	0	—	—
Chorus/Mod	Off	—	—	—	—	—
Delay	Off	—	—	—	—	—
Reverb	Off	—	—	—	—	—
Exp Assign	Exp 1	Vol Post	0	99	—	—

WEEZER "Perfect Situation"

Display Name: **PERFECT**

Chan One EQ	On	0.0	150	2600	5000	0
GeNetX	Chan 1	Britstak	Brit4x12	1	Hot Rod	Brit4x12
Chan Two EQ	On	0.0	150	2500	5000	0
Tone	Ch1 / Ch2	60 / 80	0 / 0	6 / -2	-3 / 6	72 / 70
	On/Off	Param 1	Param 2	Param 3	Param 4	Param 5
Wah - Pickup	Off	Cry	—	—	—	—
Compression	Off	—	—	—	—	—
Whammy/IPS/Talk	Off	—	—	—	—	—
Stompbox	Off	—	—	—	—	—
Noise Gate	On	Silencer	20	0	—	—
Chorus/Mod	Off	—	—	—	—	—
Delay	Off	—	—	—	—	—
Reverb	Off	—	—	—	—	—
Exp Assign	Exp 1	Vol Pre	0	99	—	—

"Airegin" Wes Montgomery

KEY NOTES You can't talk about jazz guitar without talking about Wes Montgomery. Heck, you can't talk about *guitar* without talking about Wes Montgomery. With his woody tone, octave melodies, and block chords, he drops the jaws of monster chopsmen even to this day. Perhaps surprisingly then, "Airegin" is largely a single-note romp. The melody is clearly stated at the head (with just a bit of octave playing), then Montgomery takes off with incredible melodicism, staying very much inside the changes with scale runs and arpeggios—at the killer pace of 290 beats per minute. Get to know the chords first, then tackle the melody at a comfortable speed. For the solo,



ALBUM
The Incredible Jazz Guitar of Wes Montgomery (Riverside)

try arpeggiating each chord, using good voice-leading techniques and limiting yourself to, say, the top four strings. Then envision a scale that changes according to the chord it's played over; Fig. 1 demonstrates this approach, beginning on the note Bb, as if played atop the Bb7-Dm7-G7 changes in

bars 7-9. Note how the scale first uses notes equivalent to an Eb major scale (arguably a Bb Mixolydian scale), then shifts to D Dorian for the Dm7 and C major/G Mixolydian for the G7 chord, all the while retaining a scalar rise and fall.

BIG PICTURE Penned by tenor saxophone man Sonny Rollins, "Airegin" ("Nigeria" spelled

backwards) frolics through several key centers in a modification of the 32-bar ABAC form. Here, it's played in 36 bars, the tricky part being the extra four bars at the end of the B section. Think of the Bbmaj7 in bars 15-16 as being in need of resolution to the home key of Ab major, and the extra four bars will make perfect sense.

—DOUGLAS BALDWIN

"Perfect Situation" Weezer

KEY NOTES Weezer's "Perfect Situation" kicks off with some tasty octave-based lead guitar. You can use one fingering to play each set of octaves—just fret the lower note with your 1st finger and the higher note with your 4th finger, and make sure that your 1st finger is arched so that it mutes the in-between string. And look out for the half-step octave bend in bar 3; it'll take a bit of control to bend both notes to pitch, so try using a little less force on your 4th finger. The octaves reappear in the bridge—here, use your 1st finger to fret each lower note and your 3rd finger to fret each higher one—before yielding to a killer solo, which comes mostly from the E minor pentatonic scale [Fig. 1]. Learn the scale before you tackle the solo, and be mindful of the fret-



ALBUM
Make Believe (Geffen)

hand fingerings shown below the tab staff. When you do work up the solo, first focus on the present notes—it may take a while for your fingers to "memorize" exactly how far you need to push the string so that it sounds at the desired pitch when you pick it.

BIG PICTURE "Perfect Situation" contains a boatload of simultaneous

parts, so if you're playing the song with a band and you're the only guitarist, here's what to do: Using a fat distorted tone, play Gtr. 2's part throughout the intro. Then, for the first verse (0:41), switch to a clean tone and play Gtr. 3's piano arrangement for eight bars. After that, play Gtr. 4's part until the chorus (1:22), where you'll turn on the distortion to play Rhy. Fig. 1 (which first appeared in the intro). For the second verse

(1:42), turn off the distortion and play Gtr. 4's part. Then, in the next chorus (2:02), turn on the distortion and play Rhy. Fig. 1 again. In the bridge (2:23), play Gtr. 2's part, then nail Gtr. 2's solo (2:44). For the last chorus (3:04), turn off the distortion and play Gtr. 3's chords for the first eight bars. And finally, in the ninth bar, turn on the distortion and play Gtr. 2's part until the end.

—EMILIO GONZALEZ

"Living Loving Maid" Led Zeppelin

KEY NOTES Like most Led Zeppelin songs, "Living Loving Maid (She's Just a Woman)" will get even the stiffest character in the office out of his cubicle for a ripping air-guitar performance during any given afternoon "workforce block." You're not even past 0:03 on the CD clock when you're hit with one of Jimmy Page's most legendary guitar parts. Notice how he cleverly enhances the main A minor pentatonic (A-C-D-E-G) riff heard in bars 4 through 6 with a major 3rd (C#) for a chromatic ascent to the b7 (G) before ripping through the remaining call-and-response portion. Played almost exclusively within the confines of the A major pentatonic scale (A-B-C#-E-F#), Page's short yet memorable solo ends with the country-flavored chicken-pickin' lick found in



ALBUM
Led Zeppelin II
(Atlantic)

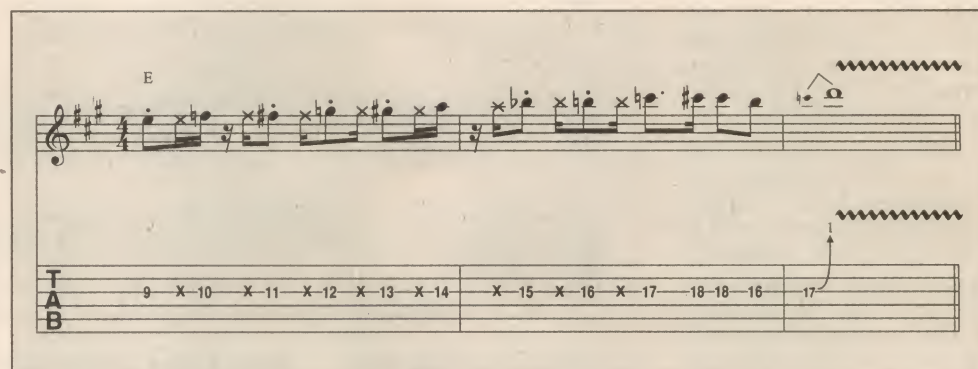


Fig. 1. To nail the phrasing, pay close attention to the staccato markings (play these notes short), and make sure you lift your fret hand's 1st finger for each mute.

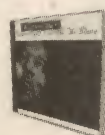
BIG PICTURE Page is a longtime advocate of the quintessential rock 'n' roll sonic combo—a 1959 Les Paul plugged

straight into a cranked 100-watt Marshall Super Lead plexi head; this pairing can be heard to full effect in the solo. But Pagey went a different route for the main riff and all the chords, employing a Vox electric 12-string. To capture that gritty yet raspy tone, you'll need a transistor-style fuzz box similar to the Roger Mayer Tonebender heard here. Also,

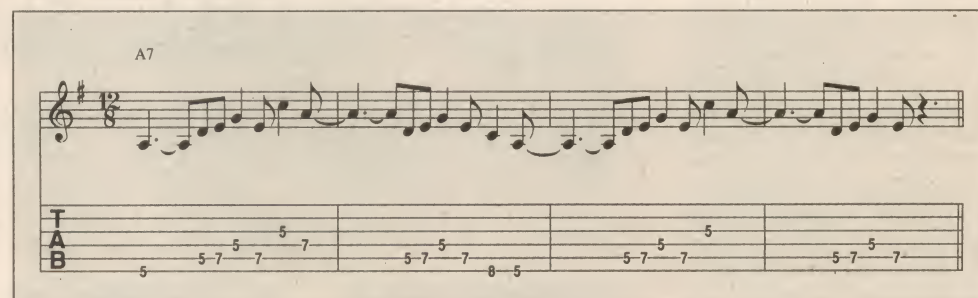
get yourself a slide and a wah to cop those trippy triad glissandi in the choruses. Be sure to use your bridge pickup, and keep the gain settings low on your amp and pedals. If you still feel like something is missing, you might want to crank out the tail end of "Heartbreaker," since never in rock-radio history have the two songs been separated. —CHRIS BUONO

"Damn Right, I've Got the Blues" Buddy Guy

KEY NOTES After a laid-back two-bar jaunt, Buddy Guy slips into a bend-drenched intro solo over the infectious A minor pentatonic (A-C-D-E-G) groove found in Fig. 1. The riff continues throughout the entire song, modulating to the IV chord in bars 5 and 6 of each 12-bar cycle, and going through a slight transformation to fit the E7-D7 progression in the ninth and tenth bars. Like most blues guitarists who also sing, Guy weaves one money-shot lick after another between his charismatic vocal phrases. These licks and all the solo spots fall mainly within the A minor pentatonic scale. To capture Guy's distorted Fender Stratocaster tone, you'll



ALBUM
Damn Right, I've Got the Blues
(Silvertone)



need a good clean tube amp set at the brink of breakup—you know, that squishy, chewy clipping effect. And for extra punch and sustain, try throwing in a mild overdrive pedal like the Ibanez Tube Screamer.

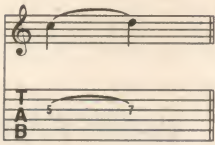
BIG PICTURE Though Guy is tearing up this blues in

A minor, notice that the key signature is G major (one sharp). This is done to indicate that the overall tonality is actually derived from the A Dorian mode (A-B-C-D-E-F#-G), which has a funky, organic sound and, as such, is better suited to the blues than natural minor. As for the time signature, if you're unfamiliar with 12/8, just think of it

as 4/4 with triplet eighth notes on every beat. And to pull off Guy's wild bending forays heard throughout, use your 3rd finger, reinforced by your 2nd finger, to fret each bent note; this will promote good intonation and control. At the same time, rest your 1st finger lightly over the lower (unplayed) strings to minimize string noise. —CHRIS BUONO

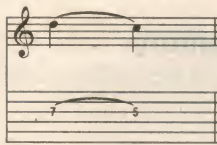
HAMMER-ON

Pick the lower note, then fret the higher note without picking.



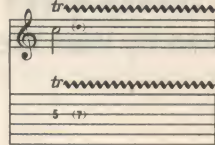
PULL-OFF

Place both fingers on the notes to be sounded. Strike the higher note and, without picking, pull off to the lower note.



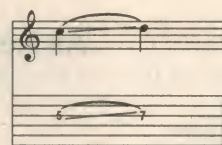
TRILL

Alternate between the notes by rapidly hammering on and pulling off.



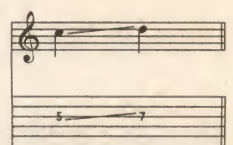
LEGATO SLIDE

Pick the first note and slide the fret-hand finger to the second note.



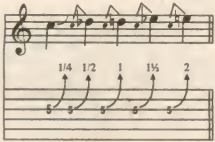
SHIFT SLIDE

Same as legato slide, except the second note is picked.



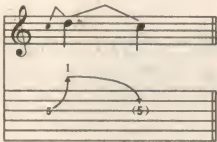
BENDS

Bend string to the indicated pitch.
(1/2 = 1 fret, etc.)



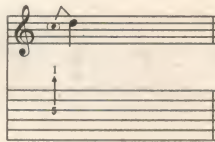
BEND AND RELEASE

Bend as indicated, then, without picking, release to the original pitch.



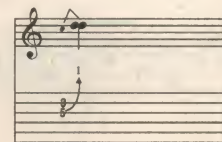
PRE-BEND

Bend the note as indicated, then pick.



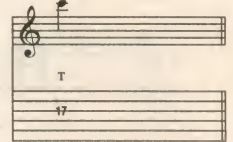
UNISON BEND

Pick both notes, then bend the lower note to match the higher note's pitch.



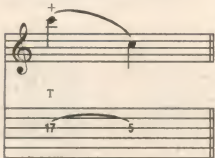
TAP

Hammer on the note with a pick-hand finger.



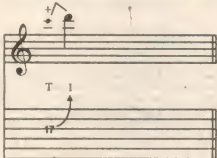
TAP AND PULL

Hammer on the higher note with a pick-hand finger, then pull off to the prefretted lower note.



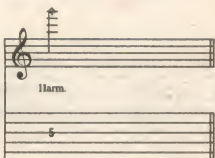
TAP AND BEND

Hammer on the note with a pick-hand finger, then bend the string behind the fretted note with your fret hand as indicated.



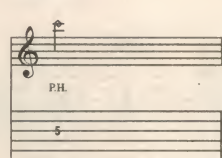
NATURAL HARMONIC

Pick the note while a fret-hand finger lightly touches the string directly above the fretwire.



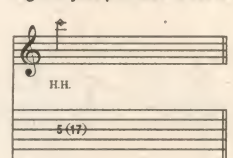
PINCH HARMONIC

Produce the harmonic by adding the edge of the thumb to the pick attack.



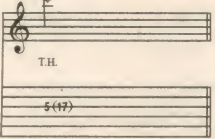
HARP HARMONIC

Fret the lower note. With the pick-hand's index finger, lightly touch the string above the fretwire in parentheses, while plucking with your pick-hand's thumb.



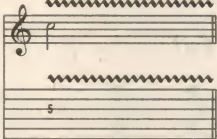
TAP HARMONIC

Fret the lower note. With a pick-hand finger, lightly tap the fret in parentheses.



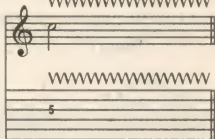
VIBRATO

Vibrate the string by rapidly bending and releasing the note.



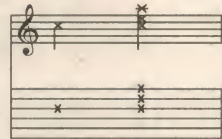
WIDE VIBRATO

Exaggerate the vibrato.



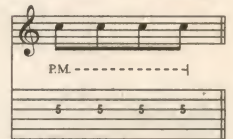
FRET-HAND MUTE

With the fret-hand, lightly touch the string(s) without fretting. Pick normally, producing a percussive sound.



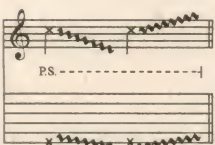
PALM MUTE

While picking, lightly rest the pick-hand's palm against the string(s) near the bridge.



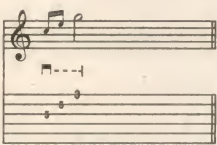
PICK SLIDE

Rub the pick's edge up or down the string(s), producing a scratchy sound.



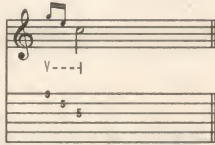
RAKE

In a downstroke, quickly drag the pick across the indicated strings.



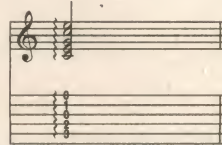
REVERSE RAKE

In an upstroke, quickly drag the pick across the indicated strings.



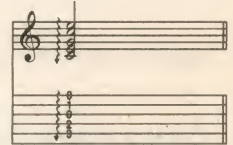
ROLL

Slowly strum the chord from lowest note to highest.



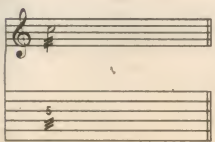
REVERSE ROLL

Slowly strum the chord from highest note to lowest.



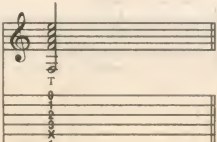
TREMOLO PICKING

Pick the note(s) in a rapid, continuous motion.



THUMB FRETTING

Wrap thumb around the guitar's neck to fret a 6th-string note.



D.S. al Coda

Go back to the sign (§) and play until the measure marked *To Coda* ☉, then skip to the section labeled ☉ *Coda*.

D.C. al Fine

Go back to the beginning of the song and play until the measure marked *Fine* (end).

Rhy. Fig.

Label used to recall a recurring accompaniment pattern.

Riff

Label used to recall a recurring melodic line.

Fill

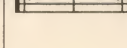
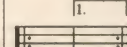
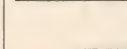
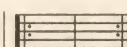
Label used to identify a brief melodic figure which is to be inserted into the arrangement.

Rhy. Fill

A chordal version of a Fill.

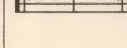
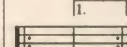
tacet

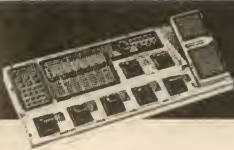
Instrument drops out.



Repeat measures between signs.

When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.





AIREGIN

As Recorded by Wes Montgomery

(From the Riverside Recording THE INCREDIBLE JAZZ GUITAR OF WES MONTGOMERY)

Transcribed by Adam Perlmutter

By Sonny Rollins

Head

Fast Swing $\text{♩} = 290$ ($\text{♩} = \text{♩}^3$)

Gtr. 1 (clean)

Fm7

C7

Fm7

F7

Bbm7

mf

T
A
B

F7

Bbm7

Bb7

1.
Dm7

G7

4 7 3 3 5 3 10 12 12 10 9 8 10 10 8 7

Cmaj7

C#m7

F#7

Bmaj7

Cm7

F7

Bbmaj7

(9) 11 11 9 8 10 10 8 7 7 9 9 7 6 8 8 8 7 6 5

Bbm7

Eb7

Abmaj7

Gm7b5

C7

(7) 6 6 8 8 6 5 4 5 4 5 4 5 4 3 4 5 4 5 4 5

Copyright © 1963 Prestige Music

Copyright Renewed

International Copyright Secured All Rights Reserved
Reprinted by Permission of Hal Leonard Corporation

2.

Bbm7

Eb7

Abmaj7

F7

To Coda

Bbm7

Eb7

Abmaj7

0:31

Guitar Solo

Fm7

C7

Fm7

F7

Bbm7

F7

Bbm7

Dm7

G7

Cmaj7

C#m7

F#7

Bmaj7 Cm7 F7 Bbmaj7

9 8 7 9 8 6 9 7 8 7 5 7 5 8 6 5 8 10/

Bbm7 Eb7 Abmaj7 Gm7b5 C7

11 10 9 8 11 9 9 8 7 8 6 8 8 5 6 5 4 6 5 8 6 8 5 4 5 6 4

Fm7 C7 Fm7 F7

6 6 6 7 8 9 7 6 9 6 6 5 8 6 5 4 6

Bbm7 F7 Bbm7

5 8 5 7 5 8 6 7 10 8 11 9 10 12 13 11 9 10 11 9 10 11 8

Eb7 Ab7 F7

8 6 8 6 8 6 9 8 7 8 7 8 7 9 6 5 6

Bbm7 Eb7 Abmaj7 Gm7b5 C7


Fm7 C7 Fm7 F7

Bbm7 F7 Bbm7

G7 Cmaj7 F#7

Bmaj7 Cm7 F7 Bbmaj7

Bbm7 Eb7 Abmaj7 Gm7b5 C7



3

10-11 10 10 11 9 9 12-13 12-11 8 8 10 10 9-8 11 10 8 11-10

Fm7 C7 Fm7 F7 Bbm7

The first system of musical notation for 'The Girl on the Train' is presented on a five-line staff. The key signature is three flats (Bb, Eb, Ab), and the time signature is 4/4. The melody begins with a half note Bb4, followed by a quarter note Eb5, an eighth note Ab5, and a quarter note Gb5. This is followed by a half note Fb5, a quarter note Eb5, and a half note D5. The melody then continues with a quarter note C5, a half note Bb4, and a quarter note Ab4. The system concludes with a half note Gb4, a quarter note Fb4, and a half note Eb4. The notation includes various note values (half, quarter, eighth notes), rests, and accidentals (flats) to indicate the specific pitches and timing of the melody.

F7 Bbm7 Eb7 Abmaj7

The first system of musical notation is written on a single staff. It begins with a treble clef and a key signature of three flats (Bb, Eb, Ab). The notation includes various musical symbols such as eighth notes, quarter notes, and half notes, some with slurs and ties. Above the staff, the chord symbols F7, Bbm7, Eb7, and Abmaj7 are placed over specific measures of the melody.

(9) 10 10 10 10 10 11 8 5 6 8 6 9 8 6 5 6 5 8 7 5 4 6 3 3 5 4

The second system of musical notation is written on a single staff. It begins with a treble clef and a key signature of three flats (Bb, Eb, Ab). The notation includes various musical symbols such as eighth notes, quarter notes, and half notes, some with slurs and ties. Above the staff, the chord symbols F7, Bbm7, Eb7, and Abmaj7 are placed over specific measures of the melody.

F7 Bbm7 Eb7 Abmaj7 Gm7b5 C7

The first staff of music shows a sequence of chords and notes. The chords are F7, Bbm7, Eb7, Abmaj7, Gm7b5, and C7. The notes are: F4, G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7, D7, E7, F7, G7, A7, Bb7, C8, D8, E8, F8, G8, A8, Bb8, C9, D9, E9, F9, G9, A9, Bb9, C10, D10, E10, F10, G10, A10, Bb10, C11, D11, E11, F11, G11, A11, Bb11, C12, D12, E12, F12, G12, A12, Bb12, C13, D13, E13, F13, G13, A13, Bb13, C14, D14, E14, F14, G14, A14, Bb14, C15, D15, E15, F15, G15, A15, Bb15, C16, D16, E16, F16, G16, A16, Bb16, C17, D17, E17, F17, G17, A17, Bb17, C18, D18, E18, F18, G18, A18, Bb18, C19, D19, E19, F19, G19, A19, Bb19, C20, D20, E20, F20, G20, A20, Bb20, C21, D21, E21, F21, G21, A21, Bb21, C22, D22, E22, F22, G22, A22, Bb22, C23, D23, E23, F23, G23, A23, Bb23, C24, D24, E24, F24, G24, A24, Bb24, C25, D25, E25, F25, G25, A25, Bb25, C26, D26, E26, F26, G26, A26, Bb26, C27, D27, E27, F27, G27, A27, Bb27, C28, D28, E28, F28, G28, A28, Bb28, C29, D29, E29, F29, G29, A29, Bb29, C30, D30, E30, F30, G30, A30, Bb30, C31, D31, E31, F31, G31, A31, Bb31, C32, D32, E32, F32, G32, A32, Bb32, C33, D33, E33, F33, G33, A33, Bb33, C34, D34, E34, F34, G34, A34, Bb34, C35, D35, E35, F35, G35, A35, Bb35, C36, D36, E36, F36, G36, A36, Bb36, C37, D37, E37, F37, G37, A37, Bb37, C38, D38, E38, F38, G38, A38, Bb38, C39, D39, E39, F39, G39, A39, Bb39, C40, D40, E40, F40, G40, A40, Bb40, C41, D41, E41, F41, G41, A41, Bb41, C42, D42, E42, F42, G42, A42, Bb42, C43, D43, E43, F43, G43, A43, Bb43, C44, D44, E44, F44, G44, A44, Bb44, C45, D45, E45, F45, G45, A45, Bb45, C46, D46, E46, F46, G46, A46, Bb46, C47, D47, E47, F47, G47, A47, Bb47, C48, D48, E48, F48, G48, A48, Bb48, C49, D49, E49, F49, G49, A49, Bb49, C50, D50, E50, F50, G50, A50, Bb50, C51, D51, E51, F51, G51, A51, Bb51, C52, D52, E52, F52, G52, A52, Bb52, C53, D53, E53, F53, G53, A53, Bb53, C54, D54, E54, F54, G54, A54, Bb54, C55, D55, E55, F55, G55, A55, Bb55, C56, D56, E56, F56, G56, A56, Bb56, C57, D57, E57, F57, G57, A57, Bb57, C58, D58, E58, F58, G58, A58, Bb58, C59, D59, E59, F59, G59, A59, Bb59, C60, D60, E60, F60, G60, A60, Bb60, C61, D61, E61, F61, G61, A61, Bb61, C62, D62, E62, F62, G62, A62, Bb62, C63, D63, E63, F63, G63, A63, Bb63, C64, D64, E64, F64, G64, A64, Bb64, C65, D65, E65, F65, G65, A65, Bb65, C66, D66, E66, F66, G66, A66, Bb66, C67, D67, E67, F67, G67, A67, Bb67, C68, D68, E68, F68, G68, A68, Bb68, C69, D69, E69, F69, G69, A69, Bb69, C70, D70, E70, F70, G70, A70, Bb70, C71, D71, E71, F71, G71, A71, Bb71, C72, D72, E72, F72, G72, A72, Bb72, C73, D73, E73, F73, G73, A73, Bb73, C74, D74, E74, F74, G74, A74, Bb74, C75, D75, E75, F75, G75, A75, Bb75, C76, D76, E76, F76, G76, A76, Bb76, C77, D77, E77, F77, G77, A77, Bb77, C78, D78, E78, F78, G78, A78, Bb78, C79, D79, E79, F79, G79, A79, Bb79, C80, D80, E80, F80, G80, A80, Bb80, C81, D81, E81, F81, G81, A81, Bb81, C82, D82, E82, F82, G82, A82, Bb82, C83, D83, E83, F83, G83, A83, Bb83, C84, D84, E84, F84, G84, A84, Bb84, C85, D85, E85, F85, G85, A85, Bb85, C86, D86, E86, F86, G86, A86, Bb86, C87, D87, E87, F87, G87, A87, Bb87, C88, D88, E88, F88, G88, A88, Bb88, C89, D89, E89, F89, G89, A89, Bb89, C90, D90, E90, F90, G90, A90, Bb90, C91, D91, E91, F91, G91, A91, Bb91, C92, D92, E92, F92, G92, A92, Bb92, C93, D93, E93, F93, G93, A93, Bb93, C94, D94, E94, F94, G94, A94, Bb94, C95, D95, E95, F95, G95, A95, Bb95, C96, D96, E96, F96, G96, A96, Bb96, C97, D97, E97, F97, G97, A97, Bb97, C98, D98, E98, F98, G98, A98, Bb98, C99, D99, E99, F99, G99, A99, Bb99, C100, D100, E100, F100, G100, A100, Bb100, C101, D101, E101, F101, G101, A101, Bb101, C102, D102, E102, F102, G102, A102, Bb102, C103, D103, E103, F103, G103, A103, Bb103, C104, D104, E104, F104, G104, A104, Bb104, C105, D105, E105, F105, G105, A105, Bb105, C106, D106, E106, F106, G106, A106, Bb106, C107, D107, E107, F107, G107, A107, Bb107, C108, D108, E108, F108, G108, A108, Bb108, C109, D109, E109, F109, G109, A109, Bb109, C110, D110, E110, F110, G110, A110, Bb110, C111, D111, E111, F111, G111, A111, Bb111, C112, D112, E112, F112, G112, A112, Bb112, C113, D113, E113, F113, G113, A113, Bb113, C114, D114, E114, F114, G114, A114, Bb114, C115, D115, E115, F115, G115, A115, Bb115, C116, D116, E116, F116, G116, A116, Bb116, C117, D117, E117, F117, G117, A117, Bb117, C118, D118, E118, F118, G118, A118, Bb118, C119, D119, E119, F119, G119, A119, Bb119, C120, D120, E120, F120, G120, A120, Bb120, C121, D121, E121, F121, G121, A121, Bb121, C122, D122, E122, F122, G122, A122, Bb122, C123, D123, E123, F123, G123, A123, Bb123, C124, D124, E124, F124, G124, A124, Bb124, C125, D125, E125, F125, G125, A125, Bb125, C126, D126, E126, F126, G126, A126, Bb126, C127, D127, E127, F127, G127, A127, Bb127, C128, D128, E128, F128, G128, A128, Bb128, C129, D129, E129, F129, G129, A129, Bb129, C130, D130, E130, F130, G130, A130, Bb130, C131, D131, E131, F131, G131, A131, Bb131, C132, D132, E132, F132, G132, A132, Bb132, C133, D133, E133, F133, G133, A133, Bb133, C134, D134, E134, F134, G134, A134, Bb134, C135, D135, E135

[illegible]

F7 Bbm7 Bb7 Dm7 G7

13-13-13-13 9 8 9 10 13-12-13 10 10 12 12-11

10 10 10 10 6 5 6 8 10 9 10 8 8 9 9 8

Cmaj7 Cbm7 F#7 Bbm7 Cm7 F7 Bbmaj7

12 9 9 11-12 11 11 8 11-10 10 7 7 5

9 7 7 8 9 8 9 6 8 7 8 5

Bbm7 Eb7 Abmaj7 Gm7b5 C7

6 6 9 8 11 12 12 9 9 8 9 11 10 9 12

4 3 6 5 8 9 9 7 6 5 6 8 7 10 10

Fm7 C7 Fm7 F7

10 11 12 12 10 11 12 12 10 11 12 12 10 11 12 13

8 9 10 10 8 9 10 10 8 9 10 10 8 9 10 10

Bbm7 F7 Bbm7

10 11 12 13 10 11 12 13 10 11 12 14 13 13 10 11

8 9 10 10 8 9 10 10 8 9 10 11 10 11 8 9

F7

10 \times 7 \times 8 \times 11 \times

8 5 6 9

10 \times 11/12 \times 8

9 10

11 \times 9

13/14 \times 10/11 \times 14 \times 12

12/13 \times 9/10

C7

Handwritten musical notation for a piece in B-flat major, 3/4 time. The notation includes a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The melody consists of eighth and quarter notes, with some measures containing rests. The piece ends with a double bar line. Below the staff, there is a sequence of numbers and symbols: (13) 13 12 13, 11 8, 12 9, 12 9, 13 11, 13 14 15, 13 14 15, 13 14 15, 15, 10 11 10 11, 9, 11, 11 12 13, 11 12 13, 11 12 13, 13.

3:28

Guitar/Drum Solo

Fm7

C7

Bbm7

Bmaj7

12 10 7 3
10 5 3
10 7 4
10 5 2

4 2 4 2 2
4 3 4 3 3
2 2 2 2 1

Cm7 F7 Bbmaj7 Bbm7 Eb7

Abmaj7 Gm7 C7 Fm7 C7 Fm7 F7

Bbm7 F7 Bbm7

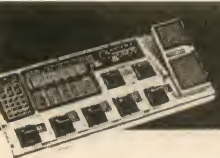
Eb7 Abmaj7 F7 Bbm7 Eb7

D.C. al Coda
(Take repeat)

Ⓢ Coda

Abmaj7 Gm7 C7

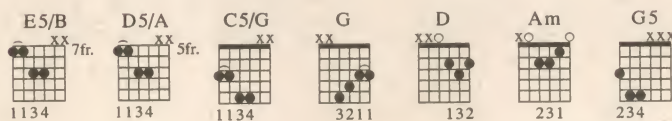
Abmaj7



PERFECT SITUATION

As Recorded by Weezer
(From the Geffen Recording MAKE BELIEVE)

Words and Music by Rivers Cuomo



Tune down 1/2 step:
(low to high) E♭-A♭-D♭-G♭-B♭-E♭

Intro

Moderately ♩ = 94

Gtr. 2 (dist.) G5 D5/A A5 D5/A

mf w/ wah-wah

1/2

T	x x 8 8 8 8	8 8 8 7 7 7 8 8	12 12 12 12 12 12	(12)	10 10 10 10 12 12 13 13
A	x x x x x x	x x x x x x x x	x x x x x x x x	(9)	x x x x x x x x
B	x x 5 5 5 5	5 5 5 4 4 4 5 5	9 9 9 9 9 9		7 7 7 7 9 9 10 10

Gtr. 1 (dist.) Rhy. Fig. 1

End Rhy. Fig. 1

mf

T	5 5 5 5 5 5 5 5	7 7 7 7 7 7 7 7	7 7 7 7 7 7 7 7	7 7 7 7 7 7 7 7
A	5 5 5 5 5 5 5 5	5 5 5 5 5 5 5 5	7 7 7 7 7 7 7 7	5 5 5 5 5 5 5 5
B	3 3 3 3 3 3 3 3	5 5 5 5 5 5 5 5	5 5 5 5 5 5 5 5	5 5 5 5 5 5 5 5

Gtr. 2 G5 D5/A A5

15 15 (15) 10 12 12 14 14 15 15 15 12 (12)

x x x x x x x x

12 12 7 9 9 11 11 12 12 12

0 0 0

D5/A G5 D5/A

14 12 14 12 12 12 (12) (12) 12 12 0 0 15

x x

Copyright © 2005 E.O. Smith Music
All Rights Administered by Wixen Music Publishing, Inc.
International Copyright Secured All Rights Reserved
Reprinted by Permission of Hal Leonard Corporation

D5/A

A5

D5/A

let ring -

1. What's the deal

Verse 1

Gtr. 2 tacet

G

*Gtr. 3 Rhy. Fig. 2

Gu. 5 Rhy. Fig. 2

mf with my brain? Why am I...

Fretboard diagram showing fingerings for the left hand:

3	3	3	3	3	3	3	3	2	2	2	2	2	2	2	2
3	3	3	3	3	3	3	3	2	2	2	2	2	2	2	2
4	4	4	4	4	4	4	4	2	2	2	2	2	2	2	2
5	5	5	5	5	5	5	5	0	0	0	0	0	0	0	0

*Piano arr. for gtr.

[illegible]

G D Am D

Gtr. 4 (clean) **Riff A** End Riff A

mf
let ring throughout

Gtr. 5 (clean)

mf
let ring throughout

Gtr. 4: w/ Riff A

G D Am D

Gtr. 5 **Riff B** End Riff B

Chorus

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

1:22

Verse 2

Gtr. 3: w/ Fig. 2 (2 times)

1:42

G D

Gtr. 4

off the girl. Can't you see...

Gtr. 5

Gtrs. 4 & 5: w/ Riffs A & B

Am D G

2:02

Chorus

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

G5

Riff C

D5/A

A5

Gtr. 3

Gtr. 3: w/ Riff C (1st 3 bars)

G5

D5/A

Gtr. 3

D5/A End Riff C

2:23

Bridge

E5/B

Rhy. Fig. 3

Gtr. 3 tacet

D5/A

C5/G

D5/A

End Rhy. Fig. 3

Gtr. 1

Gtr. 2

mp

wah-wah off

Gtr. 3

let ring -----

Gtr. 1: w/ Rhy. Fig. 3

E5

D5/A

C5/G

Gtr. 2

2:44

Guitar Solo

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

G5

D5/A

D5/A

Gtr. 1

Gtr. 2

f

w/ wah-wah

let ring -----

1/4

1 1/2

1

1/2

1

14 14 14 14 14 14
x x x x x x
12 12 12 12 12 12

12 12
x x
12 12

15 15
x x
14 14

(14) 15
x x
(14) 14

(14) 15
x x
(14) 14

14 15 15 15
x x x x
14 14 14 14

The musical score for "The Rose Tree" is presented on two staves. The top staff is a treble clef with a key signature of one sharp (F#). The melody is written in a style that suggests a guitar, with many notes beamed together in groups of four or five, often with a single note above them, indicating a specific fingering or picking pattern. The bottom staff is a bass clef, showing a fingered bass line with numbers 1-5 indicating the frets. The piece is divided into two sections: the first section is marked "A5" and the second section is marked "D5/A". The melody in the second section begins with a natural sign over a B note, which is then followed by a flat sign, indicating a key change or a specific harmonic effect.

G5 D5/A

10 12 12 12 14 14 16 12 14 14 12 12 14 12

3:04

Chorus

G Rhy. Fig. 4
 Gtr. 3
 Gtr. 2
 Gtr. 1 *divisi*
 12
 D
 Am
 D
 End Rhy. Fig. 4

Gtr. 3: w/ Rhy. Fig. 4
 G D Am D
 * *pp* < *mf* > *ppp* < *mf* > *ppp* < *mf*
 12 11 11

*volume knob swells

Perfect Situation

GNX4 powered

download Guitar Workstation® presets @ www.digitech.com

Gtr. 1: w/ Rhy. Fig. 1 (4 times)
Gtr. 3: w/ Riff C (3 3/4 times)

- G5 D5/A A5 D5/A

< mp > mf

12 (12) 11 (11) 12 (12) 16 (16) (16) 14 12 12 10

1/2

G5 D5/A A5 D5/A

9 12 12 11 11 (11) 12 16 (16) (16) (16) 14 12 12 10

1/2

G5 D5/A

play 7 times

Gtr. 1

G5

fdbk.

9 12 12 10 9 12 12 10 9 (9)

Gtr. 3

11 12 12 14 14 11 12 14 12

Lyrics

Verse 1

What's the deal with my brain?
Why am I so obviously insane?
In a perfect situation,
I let love down the drain.
There's the pitch, slow and straight.
All I have to do is swing
And I'm the hero, but I'm the zero.
Hungry nights, once again.
Now it's getting unbelievable,
'Cause I could not have it better,
But I just can't get no play
From the girls all around
As they search the night for someone to hold onto,
I just pass through singing...

Verse 2

Get your hands off the girl.
Can't you see that she belongs to me?
And I don't appreciate this excess company.
Though I can't satisfy all the needs she has
And so she starts to wander...
Can you blame her?
Singing...

Bridge

Tell me there's a logic out there.
Leading me to better prepare
For the day that something really special might come.
Tell me there's some hope for me.
I don't wanna be lonely
For the rest of my days on the earth.



Digitech
The Power to Create

(From the Atlantic Recording LED ZEPPELIN II)

*Words and Music by Jimmy Page
and Robert Plant*

Moderately Fast Rock ♩ = 148

Rhy. Fig. 1

0:20

Rhy. Fig. 3B

[illegible]FEBRUARY 2006» **G1 The Magazine You Can Play** 149

Living Loving Maid (She's Just A Woman)

GNX4 powered

download Guitar Workstation® presets @ www.digitech.com

D **E** **End Rhy. Fig. 3B** **End Rhy. Fig. 3A**

Tr. 3 tacet

Gtr. 1 **Rhy. Fig. 4** **End Rhy. Fig. 4** **4**

Gtrs. 1 & 2: w/ Rhy. Fig. 1
2nd time, Gtr. 4 tacet

0:41

Verses 2 & 4

Gtr. 1: w/ Rhy. Fig. 2
Gtr. 2 tacet

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (bars 3 & 4)

0:54

Chorus

1st time, Gtrs. 1 & 3: w/ Rhy. Figs. 3A-B
2nd time, Gtrs. 1 & 3: w/ Rhy. Figs. 3A-B (bars 1-6)
Gtr. 2 tacet

To Coda

4 **4** **6**

2. Alimony, alimony... Come on, babe, on the roundabout...

1:08

Verse 3

Gtr. 1: w/ Rhy. Fig. 2
2nd time, Gtr. 2 tacet

Gtrs. 1 & 2: w/ Rhy. Fig. 1

E **4** **4** **4**

3. Tellin' tall tales of...

1:27

Guitar Solo

Gtrs. 1 & 3: w/ Rhy. Figs. 3A & B
Gtr. 2 tacet

D **A**

Gtr. 4 (elec.)

D.S. al Coda
(take repeat)

FEBRUARY 2006» **G1 The Magazine You Can Play 151**

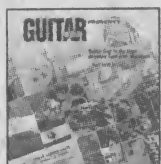
Rock 'n' Roll Has a New Address.

Run by passionate musicians for passionate musicians.

*OrderMusicToday.com has over 35,000 titles
hand-picked by master guitar teachers and performers,
in stock now and ready to roll.*

Tune up.

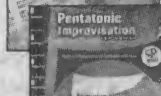
Ionian, Phrygian, Locrian... what? We've got the best titles to clear it up and help you rock.



Guitar Gear 411

(00-0763B) Book, \$16.95

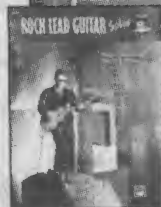
With this book written in an easy-to-use Q & A format, Matthew Bruck (Eddie Van Halen's guitar tech) answers readers' questions on everything related to guitars, amps, effects, tone, accessories, and more.



Pentatonic Improvisation

(00-23208) Book & CD, \$19.95

Take your soloing skills to a new level! Designed to spark a modern, dynamic fire under improvising chops, this title may change your definition of "pentatonic" forever!



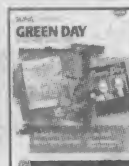
Rock Lead Guitar Solos

(00-21959) Book & CD, \$16.95

Over 20 lead guitar solos in a variety of styles along with complete analysis of each, explaining chord progressions, techniques, structure, and other key elements.

Rock out.

From mega-hits to hidden gems, the ultimate selection of guitar music from your favorite artists.



SongXpress: Green Day

(00-908120) DVD, \$14.95

An instructor walks you through every step, making this the fastest, easiest way to start playing Green Day songs now! Includes Basket Case • When I Come Around • Brain Stew • and Good Riddance (Time of Your Life).



Dream Theatre: Octavarium

(00-PGM0515) Book, \$26.95

Includes authentic TAB transcriptions of all the songs on the album: The Root of All Evil • The Answer Lies Within • These Walls • I Walk Beside You • Panic Attack • Never Enough • Sacrificed Sons • Octavarium.

The Rolling Stones Fake Book (1963-1971)

(00-FBM0008) Book, \$39.95

This 432-page monster includes 167 classic Stones songs, a 40-page photo gallery, full discography, complete history of the band, and a bonus guitar-TAB section.

All prices in \$US and subject to change. Main photo by David Quint Lopez. Used by permission.



OrderMusicToday.com

Learn what you need, play what you want.



**ORDER
MUSIC
TODAY**

GUITAR *signature licks*[®]

Buy 3 Get One Free!

Signature Licks book/CD packs provide a step-by-step breakdown of "right from the record" riffs, licks and solos so you can jam along with your favorite bands. They contain performance notes and an overview of each artist's or group's style, with note-for-note transcriptions in notes and tab. The CDs feature full-band demos at both normal and slow speeds.



ACOUSTIC CLASSICS

00695864.....\$19.95

BEST OF ACOUSTIC GUITAR

00695640.....\$19.95

AEROSMITH 1973-1979

00695106.....\$22.95

AEROSMITH 1979-1998

00695219.....\$22.95

BEST OF AGGRO-METAL

00695592.....\$19.95

BEST OF CHET ATKINS

00695752.....\$22.95

THE BEACH BOYS DEFINITIVE COLLECTION

00695683.....\$22.95

BEST OF THE BEATLES FOR ACOUSTIC GUITAR

00695453.....\$22.95

THE BEATLES BASS

00695283.....\$22.95

THE BEATLES FAVORITES

00695096.....\$24.95

THE BEATLES HITS

00695049.....\$24.95

BEST OF GEORGE BENSON

00695418.....\$22.95

BEST OF BLACK SABBATH

00695249.....\$22.95

BEST OF BLINK 182

00695704.....\$22.95

BEST OF BLUES GUITAR

00695846.....\$19.95

BLUES GUITAR CLASSICS

00695177.....\$19.95

BLUES/ROCK GUITAR MASTERS

00695348.....\$19.95

BEST OF CHARLIE CHRISTIAN

00695584.....\$22.95

BEST OF ERIC CLAPTON

00695038.....\$24.95

ERIC CLAPTON – THE BLUESMAN

00695040.....\$22.95

ERIC CLAPTON – FROM THE ALBUM UNPLUGGED

00695250.....\$24.95

BEST OF CREAM

00695251.....\$22.95

DEEP PURPLE – GREATEST HITS

00695625.....\$22.95

THE DOORS

00695373.....\$22.95

FAMOUS ROCK GUITAR SOLOS

00695590.....\$19.95

BEST OF FOO FIGHTERS

00695481.....\$22.95

GREATEST GUITAR SOLOS OF ALL TIME

00695301.....\$19.95

BEST OF GRANT GREEN

00695747.....\$22.95

GUITAR INSTRUMENTAL HITS

00695309.....\$19.95

BEST OF GUNS N' ROSES

00695183.....\$22.95

HARD ROCK SOLOS

00695591.....\$19.95

JIMI HENDRIX

00696560.....\$24.95

JIMI HENDRIX – VOLUME 2

00695835.....\$24.95

HOT COUNTRY GUITAR

00695580.....\$19.95

BEST OF JAZZ GUITAR

00695586.....\$24.95

ERIC JOHNSON

00699317.....\$22.95

ROBERT JOHNSON

00695264.....\$22.95

THE ESSENTIAL ALBERT KING

00695713.....\$22.95

B.B. KING – THE DEFINITIVE COLLECTION

00695635.....\$22.95

THE KINKS

00695553.....\$22.95

BEST OF KISS

00699413.....\$22.95

MARK KNOPFLER

00695178.....\$22.95

BEST OF YNGWIE MALMSTEEN

00695669.....\$22.95

BEST OF PAT MARTINO

00695632.....\$22.95

MEGADETH – PRIME CUTS

00695041.....\$22.95

WES MONTGOMERY

00695387.....\$22.95

BEST OF NIRVANA

00695483.....\$24.95

THE OFFSPRING

00695852.....\$24.95

VERY BEST OF OZZY OSBOURNE

00695431.....\$22.95

BEST OF JOE PASS

00695730.....\$22.95

PINK FLOYD – EARLY CLASSICS

00695566.....\$22.95

THE POLICE

00695724.....\$22.95

THE GUITARS OF ELVIS

00696507.....\$22.95

BEST OF QUEEN

00695097.....\$22.95

BEST OF RAGE AGAINST THE MACHINE

00695480.....\$22.95

RED HOT CHILI PEPPERS

00695173.....\$22.95

RED HOT CHILI PEPPERS – GREATEST HITS

00695828.....\$24.95

BEST OF DJANGO REINHARDT

00695660.....\$22.95

BEST OF ROCK 'N' ROLL GUITAR

00695559.....\$19.95

BEST OF ROCKABILLY GUITAR

00695785.....\$19.95

THE ROLLING STONES

00695079.....\$22.95

BEST OF JOE SATRIANI

00695216.....\$22.95

BEST OF SILVERCHAIR

00695488.....\$22.95

BEST OF SOUL GUITAR

00695703.....\$19.95

BEST OF SOUTHERN ROCK

00695560.....\$19.95

ROD STEWART

00695663.....\$22.95

BEST OF SURF GUITAR

00695822.....\$19.95

BEST OF SYSTEM OF A DOWN

00695788.....\$22.95

STEVE VAI

00673247.....\$22.95

STEVE VAI – ALIEN LOVE SECRETS: THE NAKED VAMPS

00695223.....\$22.95

STEVE VAI – FIRE GARDEN: THE NAKED VAMPS

00695166.....\$22.95

STEVE VAI – THE ULTRA ZONE: NAKED VAMPS

00695684.....\$22.95

STEVIE RAY VAUGHAN

00699316.....\$24.95

THE GUITAR STYLE OF STEVIE RAY VAUGHAN

00695155.....\$24.95

BEST OF THE VENTURES

00695772.....\$19.95

THE WHO

00695561.....\$22.95

BEST OF ZZ TOP

00695738.....\$22.95

Complete descriptions and songlists available online.

MUSIC DISPATCH[®]

Order Today! Buy 3, Get One Free!

1-800-637-2852

Mon.-Fri. 9am-9pm, Sat. & Sun. 9am-5pm C.S.T.

www.musicdispatch.com

Use ad code **GSLGO** to take advantage of this offer.
Free item will be lowest-priced title.



Download the Tone!

GNX4 Guitar Workstation®
presets for this song available
online @ www.digitech.com

DigTech
The Power to Create

DAMN RIGHT, I'VE GOT THE BLUES

As Recorded by Buddy Guy

(From the Jive Recording DAMN RIGHT, I'VE GOT THE BLUES)

By Buddy Guy



Intro

$\text{♩} = 90$

N.C.

A7

Gtr. 1 (dist.)

First guitar part (Gtr. 1) in treble and tablature. Treble clef, key of D major, 12/8 time. Tablature shows fret numbers 8-10, 9, 8-10, 8-5, 7, 5, 7, 5, 5, 7, 8, 8, 10. Includes a *mf* dynamic marking and a wavy line indicating distortion.

Gtr. 2 (dist.)

Rhy. Fig. 1

Second guitar part (Gtr. 2) in treble and tablature. Treble clef, key of D major, 12/8 time. Tablature shows fret numbers 5, 5-7, 5, 7, 7, 5, 5, 7, 8, 5. Includes a *mf* dynamic marking.

Third guitar part in treble and tablature. Treble clef, key of D major, 12/8 time. Tablature shows fret numbers (10), 8, 10, (10), (10), 10, (10), 10, 10, (10), (10), 8, 10-10-10, 8, 10, (5), 5, 7, 5, 7, 5, 7, 8, 9, 5, 5, 7, 5, 7, 6, 7. Includes a *mf* dynamic marking and a wavy line indicating distortion.

Copyright © 1991 by Zomba Songs, a division of Zomba Enterprises, Inc. and Mic-Shau Music Co.
All Rights Administered by Zomba Songs, a division of Zomba Enterprises, Inc.
International Copyright Secured All Rights Reserved
Reprinted by Permission of Hal Leonard Corporation

A7

E7

D7 **A7**

1. You're

End Rhy. Fig. 1

0:39

Verses 1-3

Gtr. 1: w/ Fill 1, 2nd time

Gtr. 2: w/ Rhy. Fig. 1

A7

Gtr. 1: w/ Fill 2, 2nd & 3rd times

damn right I've got the blues...

Gtr. 1: w/ Fill 1, 2nd time

D7

Gtr. 1: w/ Fill 3, 2nd time; w/ Fill 5, 3rd time

A7

Fill 1 Gtr. 1

Fill 2 Gtr. 1

Fill 3 Gtr. 1

Fill 5 Gtr. 1

D7

To Coda 

1:38

A7

8va

158 GUITAR ONE « guitaronemag.com « FEBRUARY 2006

D7 **A7**

8va

E7 **D7**

8va

A7 *D.S. al Coda*

8va

loco

Coda

Gtr. 2: Cont. w/ Fill 7

A7

Fill 7 Gtr. 2

Damn Right, I've Got The Blues

download Guitar Workstation® presets @ www.digitech.com

The first system of the musical score for 'The Rose Tree' is shown. It consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, folk-like style with eighth and quarter notes. Below the staff, there are fingerings indicated by numbers 1, 1/2, and 1, and a sequence of numbers: 15, 15, (15)-13, 13, 14, 13-15, 15, 15, 13, 14, 13, 15, 8, 10, 8, 10, 9, 10-8.

The image shows a musical score for the song "The Rose Tree". It consists of two systems of music. The first system features a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written on a single staff with eighth and sixteenth notes, and some notes are marked with fingerings (1, 2, 3, 4, 5). The second system is a piano accompaniment, written on a grand staff (treble and bass clefs). It features a steady eighth-note bass line and a treble line with chords and eighth notes. Fingerings are indicated for the left hand (1, 2, 3, 4, 5) and the right hand (1, 2, 3, 4, 5). The score is for a single melodic line and a piano accompaniment.

The musical score for 'The Rose Tree' is presented on two staves. The top staff is a treble clef with a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, with some notes beamed together. The bottom staff is a bass clef with a key signature of one sharp (F#). The bass line consists of eighth and sixteenth notes, with some notes beamed together. The score is divided into two systems by a double bar line. The first system contains the first two measures, and the second system contains the next two measures. The melody and bass line are written in a simple, folk-like style.

The musical score for 'The Rose Tree' is presented on two staves. The top staff is a treble clef with a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The bottom staff is a bass clef with a key signature of one sharp (F#). The bass line consists of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The score is divided into two systems by a double bar line. The first system contains the first four measures of the melody and bass line. The second system contains the next four measures. The melody and bass line are written in a simple, folk-like style. The score is titled 'The Rose Tree' and is attributed to 'J. S. G. 1880'.

The musical score for 'The Rose Tree' is presented on a grand staff. The upper staff is in treble clef with a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, with some measures containing beamed sixteenth notes and others with wavy lines indicating a trill or a specific articulation. The lower staff is in bass clef and contains fingerings for the left hand, including numbers 1, 10, 8, 7, 5, and 1/2, along with wavy lines and a final measure with a wavy line and a 1 fingering.

Gtr. 2: w/ Fill 7 to end

**Play 8 times and Fade*

**Gtrs. 1 & 2 continue in unison 5th time*

Lyrics

Verses 1 & 3

You're damn right I've got the blues
From my head down to my shoes.
You damn right I've got the blues
From my head down to my shoes.
I can't win, 'cause I don't have a thing to lose.

Verse 2

I stopped by my daughter's house,
You know I just want to use the phone.
I stopped by my daughter's house,
You know I just want to use the phone.
You know my new grandbaby came to the door
And said, "Granddaddy, you know ain't no one at home."

MARKETPLACE

Reach serious guitarists with an ad in The Marketplace section of *Guitar One* magazine!
Call us at 646-723-5421 and ask for *Guitar One* Marketplace

JustStrings.com

World's Largest Selection of Guitar & Bass Strings!
Sets, Singles & Bulk Strings www.juststrings.com



**DISCOUNT
PRICES**

NEW • USED • VINTAGE

Gibson, PRS, Gretsch, Fender, Martin, Larrivee,
Brian Moore, Heritage, Jackson, Charvel, Victoria, THD,
Trace Elliot, Bad Cat, Guild, Tacoma, Santa Cruz,
Garrison, Epiphone, Modulus, Lakland, and more!

Call 800-835-3006
or log on to www.wichitaband.com
Wichita, KS

BAND-IN-A-BOX

Sound on Sound raves

"One of the few music products that sits in the
must-have category."

The award-winning **Band-in-a-Box** accompaniment software
for Macintosh® & Windows® is so easy to use! Just type in the
chords for any song using standard chord symbols (like C, Fm7
or C13b9), choose the style you'd like, and **Band-in-a-Box** does
the rest - automatically generating a complete professional
quality five instrument arrangement of piano, bass, drums,
guitar and strings in a wide variety of popular styles.

Band-in-a-Box Pro \$88 USD
Band-in-a-Box MegaPAK \$249 USD

PG Music Inc.
29 Cadillac Avenue
Victoria, BC V8Z 1T3 Canada

1-800-268-6272
(250) 475-2874

PG music
www.pgmusic.com
E-mail: sales@pgmusic.com

LOOKING FOR A RECORD DEAL?

Getting signed is very hard to do.
But we will get the record deal you
are looking for.

**GUARANTEED
SERVICE**

Call now for
FREE info

1-800-499-6395

www.talent2k.com

Talent2K

STUTTERING Help prevent it!

**STUTTERING
FOUNDATION**

1-800-992-9392

www.stutteringhelp.org

ABSOLUTELY UNDERSTAND GUITAR!

Tired of not really GETTING IT? Try these 32
hour-long lessons on DVD or VHS. Get the
BIG picture quick, cheap and easy in your
own home! Our totally VISUAL method
... beats CDs, books and downloads.
Play by ear-solo-write songs! All
styles. Thousands of satisfied students.
Toll free 1-866-477-9900 or on the web
www.absolutelyunderstandguitar.com



Case Specialists

discount-distributors.com

**We Will Beat
ANY Price!**

800-346-4638



ACCESSORIES / PARTS

PEDALS PICKUPS STRINGS TUBES
MICROPHONES CABLES GUITARS AMPS.

Great Prices. Click & Buy
www.imperialguitar.com

Terrapin Guitars - Custom Pick Guards

Color and configuration options.

Imprinted artwork or standard materials.

www.terrapinguitars.com • 1-877-296-1272
P.O. Box 11565, Eugene, OR 97440

REPAIR AND BUILD GUITARS

Free catalog packed with thousands of
parts, tools, woods, kits, books, and videos.
Featuring StewMac tools and Waverly machines.
Stewart-MacDonald, Box 900-D,
Athens, Oh. 45701.

Call 800-848-2273. www.stewmac.com

BANDS / MUSICIANS

MUSICIAN'S NATIONAL REFERRAL:

Where professional musicians and bands connect.
For information, call 800-366-4447;
Outside U.S. call 909-337-6972

www.musicianreferral.com

www.MusiciansContact.com
need work? need players?

Paying jobs & resumes online updated daily.
Thousands of satisfied members since 1969.
(818) 888-7879

Guitarboy.com

Cool tunes with Hot Guitar
19 #1 Songs on the internet

**CUSTOM BUILT ROAD CASES - factory
direct. CATALOG: Katz Audio, PO Box 304,
Charlottesville, VA 22902-0304. (800)
243-3671; Fax (540) 942-5477; Email:
sales@katzaudio.com;
Website: www.katzaudio.com**

For fans of instrumental guitar
www.ken-snyder.com

A little shred is a good thing...

DUPLICATION

CD Duplication

www.blinddogstudios.com
1-800-970-2364

EQUIPMENT FOR SALE

FINANCE YOUR MUSIC GEAR!

No credit or not so perfect credit, we can help.
Guitars, Amps, Drums and more for \$29/mo.
1-800-863-4347 www.theguitarfactory.com

Prices you can live with on guitars you can't
live without!

Electrics by Gibson - G&L - Ibanez - Epiphone
- Modulus - Rick Turner; acoustics by Martin
- Gibson - Tacoma - Larrivee - Collings
- Santa Cruz - RainSong - Tobias Composite
Acoustics - Huss & Dalton - Hank Mauel -
Lance McCollum - Sergei deJonge and more.
Specialty instruments including major-brand
banjos and mandolins, and the major players
in amps, strings and accessories.

800/635-2021 for a catalog,

or at www.fqms.com

First Quality Music, 7006 Trade Port Dr.,
Louisville, KY 40258.

SAVE BIG! New And Used Instruments

www.theguitarfactory.com
800-863-4347 x33

WWW.GUITARONEMAG.COM

HELP WANTED

\$400 WEEKLY ASSEMBLING PRODUCTS
From Home. For free information send
SASE: Home Assembly-G, P.O. Box 216
New Britain CT 06050-0216

INSTRUCTION

AFFORDABLE GUITAR CLASSES
IN LOS ANGELES WWW.EDFINN.COM

MUSIC THEORY COURSE FOR GUITAR

Correspondence Course. Certificate issued on completion. Beginning Courses also available. Course outline and enrollment order form for this and other home-study courses, write to:
Jim Sutton Institute of Guitar,
23014 Quail Shute Spring, Texas,
77389-3944, USA; call 800-621-7669;
E-mail: JSuttonISG@aol.com;
www.guitar-jimsuttoninst.com

ACCELERATED LEARNING

using Hypnosis and NLP. This is the real deal!
Two audio programs to warp-drive
your playing to maximum!
\$19.95 check or M/O.
Specify instrument when ordering.
Studio Si Technology,
P.O. Box 53208, Albuquerque, N.M. 87153
www.TranceTone.com

www.FunkyDogMusic.com

Unique Method Books: Master the Fretboard,
Play like Jimi, Develop Monster Fingerstyle
Technique.

www.JoeyDahlia.com

Learn the Art of 21st Century Guitar

Imagine if you could see the fretboard
as one scale? www.onescalesystem.com

RECORDS / CDS

www.DaveByronmusic.com

The many styles of Recording Artist Dave
Byron. Buy on-line today.

SCHOOLS

www.usschoolofmusic.com
MASTER MUSIC AT HOME

**RECORDING ENGINEER
HOME STUDY COURSE.**
Licensed School. Diploma.

FREE Information:
Audio Institute of America,
814 46th. Avenue, Suite AX,
San Francisco, Calif. 94121
www.audioinstitute.com

SOFTWARE

**STILL SEARCHING THE INTERNET?
FOR FREE MUSIC SOFTWARE?
SCHEMATICS? WIRING DIAGRAMS?**
[HTTP://WWW.MUSICIANSCD.COM](http://WWW.MUSICIANSCD.COM)

PUBLICATIONS

Discover Guitar EncycloMedia!
www.12tonemusic.com

MUSICIAN'S LAIR

Find Musicians & Bands.
Create a Web Page!
Showcase your songs.
Find or advertise Gigs!
www.musicianslair.net

SIMPLY PUT...

The best Vibrato
Money can buy.

STETSBAR

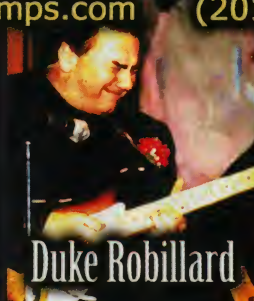
For more information:
Call toll free 1-844-494-1195 or visit www.stetsbar.com

Hand Built: Circuit. Transformer. Speaker.

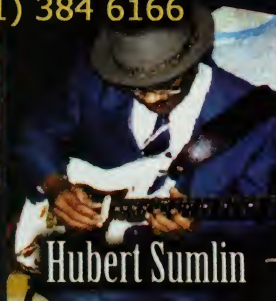
Louis Electric Amplifier Company

www.LouisAmps.com (201) 384 6166

Ask about our custom
"Porthole" Series



Duke Robillard



Hubert Sumlin

MAKE YOUR GUITAR STRAP GET THE ATTENTION YOU DESERVE



Let us custom create a **KICK ASS EMBROIDERED
LEATHER GUITAR STRAP** that communicates
who you are...your name, your passion, your
initials or any design you want in hundreds of
colors. To order go to our website.
Gift certificates available for the perfect
holiday gift.



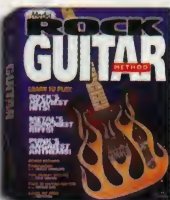
**DOUBLE
TREBLE**
CUSTOM GUITAR STRAPS

WWW.DOUBLETREBLE.COM

888.588.2199

eMedia Makes Guitar Easy!

"eMedia's Guitar Method 1 is the best
CD-ROM package I've seen for guitar
instruction." – Jon Chappell, previous
editor of GUITAR ONE magazine



**Everything You
Need to Rock!**



**Learn From
the Best Seller!**

Take Your Playing
to the Next Level!



Beginning Bass!

The Easiest Way to
Learn Classic Hits!



Learn from the
Blues Masters!

(888) 363-3424

www.emediamusic.com/guitarone

**Some
things
should
never
sag**

**And
some
should**

Ganesha 17100

mavenpeal.com

802-456-1607



The Guitar Wheel™

A two-sided instruction aid with keyboard and guitar.

- A quick study in music theory
- Transpose keys & chords in seconds
- Find concert pitch
- Find inversions
- Chord formulas
- Strings, notes & frets and much more!



Music Master Publishing
info@guitarwheel.com
707.552.2991
www.guitarwheel.com

INTRODUCTION TO
Rock & Blues
Solo Guitar

This self-paced, non-credit, online course teaches basic guitar skills, and builds on them consistently every week. Part of each weekly focus will include suggested practicing times, seven new learning riffs, and listening to excerpts from "pros."

Students can register at any time during the year. Cost is \$228 per student. Visit West Virginia University's Extended Learning website for more information on this course.

West Virginia University
www.elearn.wvu.edu/Continuing

EFFECTS
YOU'VE NEVER
HEARD BEFORE

FX-Tracker™ utilizes new effects technology that can be controlled by your playing.

Backline Engineering

- New and unique versions of delay, chorus, tremolo, flanger, filter and pitch shifter.
- Effect timing or depth can be controlled by your playing speed or your playing volume.
- Transition between delay and any other effect by changes in your playing.
- Automatic whammy, arpeggiator and envelope effects including several stereo effects.
- 70 effect types and 100 preset locations including 50 factory presets.
- Full MIDI implementation allows control from your current pedal board.

MSRP \$419.99 Visit: www.backline-eng.com

TAKSLYD™
"The greatest invention since the stringwinder"

The new Takslyd® prevents you from ever losing your slide again and can be attached to most electric and acoustic guitars. It's always there when you need it! So Grab Your Takslyd® and Wail!

See us at NAMM Booth #1587
Appearance by John Jorgenson
Friday Jan 19th at 1pm and 5pm!

TACKETT ENTERPRISES
www.takslyd.com

Peace and Love
by James Musser

Peace and Love Guitar Rings™

Glass
Brass
GlassBrass™

Mid-Finger Slides™

Sam Ash
"Best in Show!!!"
NAMM '05

www.MusserRing.com
Stainless & Brass

The Original
Peace and Love Guitar Ring™

Peace and Love Music Pat. Pend.

GUITAR PRO™

All the Tools You Need to Improve, Compose and Accompany Yourself

Over 1 Million Users!

"Guitar Pro 4 is an intelligent, simple, clear and precise tool...the standard in the field."
— Guitarist Magazine

"Guitar Pro 4 is unquestionably the best that can be found in the field of tablature editing for PC."
— Riff Magazine

Distributed by:
eMedia
Available at Music Retailers or direct from eMedia: 888-363-3424
www.emediamusic.com/gprogrtrone

"Priceless Inspiration"
- Al Walsky,
Lead Guitar

Soul Candy

4-12TB

Best Amps
Guaranteed
& 3yr Limited
Warranty

"The Tele through the F voice
would pacify the vintage
Fender tone connoisseur."

Stuart Satter, Musicians Hotline

"DA AMN!" - "As Good or Better
than any boutique amp."

James Lott, Sun Studios
chief recording engineer

Pritchard Amps

Call Toll Free: 1-8-SSSO-COOOL **PayPal**

www.pritchardamps.com **VISA** **MasterCard**

Sam Ash

ALL MUSICAL INSTRUMENTS

www.samashmusic.com

We pay **TOP DOLLAR** for used
Gibson and Fender guitars & basses.
Get cash on the spot or trade it in!

Les Pauls, SG's, 335's, Strats, Tele's, etc.
All years, All versions, All conditions considered

Call or Visit the Sam Ash Location near you
Visit samashmusic.com for directions and phone numbers

LittleFretty.com

INCREASE
STRENGTH
REACH
SPEED!

WARM-UP...Stay Loose
Anywhere...Anytime!

\$19.95
+\$5 s/h 1-2wks
ORDER - VISA / MC / AMX / DIS
800 741-4146
sales@LittleFretty.com
COPYRIGHT 2006 ALL RIGHTS RESERVED

CROW ROOSTER

STUDIO
&
RECORDS

Invites you to
check out our
eclectic mix of
new original
music.

www.crowrooster.com

WILLCUTT GUITARS

THANKS!

To all our loyal friends and customers
who have made us the 2003 AND 2004

#1 Paul Reed Smith Dealer
#1 PRS Private Stock Dealer
#1 Hamer USA Dealer
#1 Carr Amp Dealer
IN THE WORLD!

Not to mention a top Dr. Z and
Gibson Super Dealer!

859-276-0675
www.WillcuttGuitars.com

**GUITAR: Total Scales
Techniques &
Applications**

TAB BOOK & CD **LICENSED BY GIBSON**

Master The Fretboard
Every Note! Every Scale! Every Key!

BASS Book & CD **Book in Spanish** **ONLY \$24.95**

COMPLETE GUITAR BY EAR
2 CD Audiobook **\$22.95**

Over 50 lesson tracks teach every
note by ear! Also available for bass

THE TWELVE NOTES OF MUSIC

Patent Pending
Music Theory Simplified!

Applies to every note &
key for guitar or piano.

\$12.95

MJS Music Publications
ph. 866-463-9247
mjspublications.com

WWW.GUITARONEMAG.COM

pedals 4 geeks




pedalGEEK.com

1.866.505.GEEK (4335)

The Lucky 7

Why gamble with your tone?



FUCHS
AUDIO TECHNOLOGY

357 Broad Street Rear, Bloomfield, New Jersey 07003
info@fuchsaudiotechnology.com

WRITE, CALL (952)-556-1121 OR FAX (952)-556-1131 FOR OUR FREE 96 PAGE CATALOG

Full Color Posters \$7.95

Rolled And Sent In A Sturdy Tube For Protection



- 4030 AC/DC Album Covers Discovery
4496 AC/DC Live At Donington
4502 AC/DC Still Upper Lip
3957 AUDIOSLAVE Group Posed On Couch Photo
4238 B. L. SOCIETY BLS Classic Logo
4735 B. L. SOCIETY Zank Live W/Flaming Guns
1332 B. SABBATH Double Image Group Photo
4543 B. SABBATH Bloody Sabbath Vintage Group
2959 CKY Group Standing In Street Photo
4733 CLASH London Calling
2513 CRADLE OF FILTH Heavens Mutant Children
1787 DEFONES Group Closeup
3946 DEFONES Seal Tied Lip
2239 DOORS Group In The Dark
4642 EVANGELISM Army Live Posed In Lava Dress
3955 GUNS N ROSES Logo/4 Group Faces Photo
4836 GREEN DAY American Idiot
4831 GREEN DAY Heart Grenade Logo/Group Photo
4810 G. N. ROSES Distressed Roses & Pistols Logo
4846 G. N. ROSES Roses & Pistols Circle Logo
20574 I. CLOWN POSSE Wicked Clowns Photo
4761 IRON MAIDEN Killers
4762 IRON MAIDEN The Trooper
4037 JIM HENDRIX Live Purple Haze Photo

Full Color Poster Flags \$16

- Made Of Nylon, Feel And See The Difference Compared To Paper.
- 17174 AC/DC Angus With Guitar
40556 B. SABBATH Original Group
42549 C. OF BODOM Follow The Reaper
42533 C. OF FILTH Cruelty And Beast
24473 DEFONES Red Pony
44047 D. BORGIR Death Armageddon
29465 GUNSMACK Awake
44756 HIM Tribal Logo
24467 IRON MAIDEN Brave New World
10359 J. HENDRIX Live At Woodstock
21816 KORN Logo
12277 L. ZEPPELIN Stairway To Heaven
- 44796 M. MANSON Officer Marilyn
19846 METALLICA Justice For All
12285 METALLICA Master Of Puppets
39499 MISFITS White Skull
42104 MOTORHEAD English Skull
29459 MUOVAYNE Group Photo
42552 NIRVANA Smiley Face
25591 O. OSBOURNE Highway To Hell
25983 PANTERA Confederate Flag
32706 R. A. MACHINE Munk On Fire
12309 SLAYER Eagle In The Abyss
40563 SLIPKNOT Star Logo/Group

Embroidered Style Caps

Trucker Style Caps \$19.95 & Regular Style Caps \$23.95



- BASEBALL STYLE CAPS**
- 47934 AC/DC Logo & Back In Black Logo
33160 BLACK LABEL SOCIETY BLS Logo
36382 CRADLE OF FILTH Dragon Logo & COF Logo
49353 GREEN DAY Grenade Logo
48818 GUNS N ROSES Roses & Pistols Logo
48015 HATEBREED Flaming Logo
45592 HIM Heartagram Logo
46064 I. CLOWN POSSE Running Hatchman Gun
45596 IRON MAIDEN Fear Of The Dark Live & Logo
46069 KORN Prata Skull Logo
48566 AEROSMITH Rock N Roll Helmet Of Death Soldier Skull
37516 LED ZEPPELIN Logo & Symbols
49346 MEGADETH Logo/Killing Is My Business Skull
49349 MEGADETH Logo/Winland Jumbo Ninja Star
49350 MUOVAYNE Lost And Found Logo
14966 NINE INCH NAILS Logo
45597 SLAYER Logo & Eagle In The Abyss
46045 SLIPKNOT 3-0 Logo S Logo
46057 TOOL Latent Logo
49349 USED Logo
45348 VELVET REVOLVER Logo

Silver Guitar Pick Necklaces \$13

Enamel Filled On A #10 Ball Chain 20 Inches Long

- 35651 AC/DC Logo
47038 AUDIOSLAVE Flame Logo
39039 BLACK FLAG Bars Logo
44154 B. L. SOCIETY BLS Skull Logo
44163 CANNIBAL CORPSE Bloody Logo
39101 DOORS Logo
42800 D. K. MURPHY Shamrock Logo
41283 IN FLAMES Star Face Logo
47960 KITTIE Logo
- 42298 KORN Logo
42999 LYRND SKYNYRD Logo
19990 MISFITS Logo
35503 OZZY OSBOURNE Logo
39866 PANTERA Logo/GH Logo
42300 C. OF STONAGE Spem O Logo
19991 SUBLINE Logo
35652 SYSTEM OF A DOWN Logo
42727 THIN LIZZY Logo

Windproof Lighters \$10

"Zippo Style" Rock Lighters, With Silkscreened Designs
Lighters Are Wind Resistant And Refillable.

- 40362 AC/DC Logo
37573 BLACK LABEL SOCIETY Sonic Brew
40360 BLACK SABBATH Master Of Reality Logo
40360 CRADLE OF FILTH Dragon Logo
40360 GUNSMACK Sun Skull Logo
26902 GREEN DAY Dragon Logo
35602 I. CLOWN POSSE The Wrath
49785 KORN Neon Girl Sign Logo
49782 L. SKYNYRD U.S. Flag & Eagle
46605 METALLICA Master Of Puppets
39480 MISFITS Evilive Fingers
38438 MUOVAYNE End Of Things Logo
- 25751 PANTERA Logo
27713 POT LEAF Logo
19121 PINK FLOYD Dark Side Of The Moon
25272 SLIPKNOT Oval Logo
49790 VAN HALEN Eddies 5150 Guitar Design
49798 VELVET REVOLVER Girl Silhouette Logo

Chokers & Silver Rings

Enamel Filled Chokers On Ball Chain & Silver Rings

- CHOKER NECKLACES \$14**
- 35582 AC/DC Logo
41333 BLACK LABEL SOCIETY Brewtality
25285 GUNSMACK Sun Logo
41263 IRON CROSS Black Iron Cross
42301 KORN Logo
41261 METALLICA St. Angel Fist Logo
19989 MISFITS Skull
18167 NINE INCH NAILS Broken Logo
35507 OZZY OSBOURNE Logo
26959 PANTERA Logo
39963 PINK FLOYD Dark Side Of The Moon
25298 RED HOT CHILI PEPPERS Logo
26963 SLIPKNOT Triple S Star Logo
44161 STATIC X Machine Logo
25279 SUBLINE Logo
25291 TOOL Pill Logo
- SILVER RINGS \$16**
Available In Size 8, 10 And 12
- 35578 AC/DC Silver Logo
41333 BLACK LABEL SOCIETY Silver Logo
25299 GUNSMACK Silver Logo
42552 METALLICA Silver With Ninja Star
39506 OZZY OSBOURNE Silver Logo
26967 PANTERA Silver Logo
26969 SLIPKNOT Silver Logo
28968 SUBLINE Silver Logo

Embroidered Patches \$4.95

Great For Jeans, Caps, Jackets, Backpacks Or Where.

- MEGADETH**
38221 A. P. CIRCLE Logo
43790 AC/DC High Voltage Logo
24705 ALICE COOPER Schools Out
41196 ALICE IN CHAINS Logo
14868 AVENGED SEVENFOLD Winged Skull
37986 B. LABEL SOCIETY Sonic Brew
11926 BLACK SABBATH Logo
43959 BLEEDING THROUGH Winged Skull Logo
43514 BREAKING BENJAMIN Celtic Design
38483 CHEVELLE Iron Cross Logo
32100 CKY Logo
47467 CRADLE OF FILTH Blood Red Logo
11935 DANZIG White Skull
48618 DEFONES De La Cobra Logo
47764 D. ESCAPE PLAN Distressed Flag Logo
38218 DOORS Logo
38478 DOWN Logo
38483 DOWN Pepper Crown Of Thorns Face
24367 GUNSMACK Sun Logo
47783 GREEN DAY Heart Grenade Logo
42899 KILLSWITCH ENGAGE Skull Logo
- 11961 KISS Army Logo
23037 KITTIE Logo
49858 KORN Red Rock Sign Logo
41196 LINKIN PARK Gothic Logo
43294 MARILYN MANSON Logo
43794 MEGADETH Logo
43796 METALLICA Master Of Puppets Logo
11982 MISFITS White Skull
38411 MOTLEY CRUE Girls Girls Girls Logo
39973 MOTLEY CRUE Flaming Logo
49858 DILL. ESCAPE PLAN Bleached Flag Logo
42417 NINE INCH NAILS Sun Logo
11938 NIRVANA Smiley Face
18399 OZZY OSBOURNE Ozy Logo
43799 PANTERA Skull Logo
21242 RAMSTEIN Logo
40341 SLIPKNOT Pentagram Logo
20366 STATIC X Logo
39596 SUPERJONATHAN Ritual Logo
12024 TOOL Latent Logo
22629 TYPE O NEGATIVE Brooklyn Bridge
46551 UNDEROATH X
49884 UNERATH Chemt Logo
12027 WHITE ZOMBIE Monster Face

Babydolls \$19.95

One Size Fits Most. Made Of 100% Cotton.



- 43181 A PERFECT CIRCLE 13th Step Slug Face
43883 AC/DC For Those About To Rock
48566 AEROSMITH Rock N Roll Helmet
49784 ALICE IN CHAINS Classic Sun Logo
43822 AVENGED SEVENFOLD Distressed Skull
38512 BLACK LABEL SOCIETY Brewtality
45560 BON JOVI Heart & Sword Logo
45066 BREAKING BENJAMIN Celtic Logo
42526 CHILDREN OF BODOM COBIC Logo
48794 CRADLE OF FILTH Nymphetamine Logo
45754 DEFONES Pink Spatter Stencil Logo
29455 DIMMU BORGIR Logo/Norway
46311 GREEN DAY Heart Grenade Logo
45566 GUNS N ROSES Roses & Pistols Logo
48016 HATEBREED Flaming Logo
45499 HIM Blue Vines Heartagram Logo
45546 I. MAIDEN Bring Daughter To Slughter
- 43822 JIM HENDRIX Wearing Guitar Logo
45507 JUDAS PRIEST Distressed Logo
49568 KORN Dripping Chocolate Logo
40696 LACUNA COIL Flower Logo
48788 LAMB OF GOD Silver Logo
38905 LED ZEPPELIN Swan Song/U.S.A
49657 LINKIN PARK Breaking The Habit
47396 MARILYN MANSON Pearls Face Photo
44068 MEGADETH Cold Hearted Death Vibe
49573 METALLICA Ninja Star Logo
21219 MISFITS Wicked Hands
45552 MOTORHEAD Classic England Skull
43777 MUOVAYNE Happy? Logo
22079 NINE INCH NAILS Sun Logo
45928 NIRVANA Smiley Face Logo
41406 PANTERA Distressed Logo
28614 PINK FLOYD Dark Side Of The Moon
46839 RAMONES 1974 Presidential Seal
45523 SEX PISTOLS Anarchy In U.S. Flag
46512 SLAYER Crown Logo
41402 SLIPKNOT Distressed Logo
24315 SUBLINE Sun Logo
46127 TOOL Spira Logo
44492 VELVET REVOLVER Girl Silhouette

Peel & Rub Stickers \$4

Only The Letters Remain. They Look Painted On.

- aperfectcircle**
- 25755 A PERFECT CIRCLE Logo
43996 BLACK DANILA MURDER Logo
39459 BLACK LABEL SOCIETY BLS Logo
43961 BLEEDING THROUGH Winged Skull Logo
49799 BREAKING BENJAMIN Celtic Design
36269 CANNIBAL CORPSE Bloody Logo
32098 CKY Logo
42452 CRADLE OF FILTH Blood Red Logo
19490 DANZIG Tribal Skull
13835 DEFONES Logo
48798 SYSTEM OF A DOWN Logo
13834 TOOL Logo
47788 GREEN DAY Heart Grenade Logo
46257 KILLSWITCH ENGAGE Stacked Logo
13678 KORN Logo
43967 LAMB OF GOD Logo
- 49804 LYRND SKYNYRD Stacked Logo
13684 MARILYN MANSON Logo
32157 METALLICA Logo
32156 MISFITS Classic White Logo
39582 MOTLEY CRUE Theatre Of Pain Logo
33096 MUOVAYNE Flatliner Logo
39733 NIRVANA Logo
13674 PANTERA Logo
30685 SLIPKNOT Triple S Logo
16911 SLIPKNOT Logo
22627 SUBLINE Logo
48798 SYSTEM OF A DOWN Logo
13834 TOOL Logo
46664 UNDEROATH Logo
49815 UNERATH Vines Logo
46751 USED SKULL Logo
48922 VELVET REVOLVER Logo

Miscellaneous Rock Apparel



- GROUP WORKSHIRTS \$39.95**
High Quality Embroidered On A Industrial Type
Brand Shirt. Sizes M, LG & XL
- 45569 GUNS N ROSES Logo/Use Illusion 11
45502 HIM Logo/Heartagram
45548 IRON MAIDEN Logo/Seventeen
49725 KILL ENGAGE Logo/Metal Skull Logo
49727 LAMB OF GOD Logo/Skeleton Bird Bomb
45498 LED ZEPPELIN Logo/Exploding Blimp
49762 SHADOWS FALL SF Logo/SF Star Logo
45521 SLAYER Winged Bloody Dagger Logo
- HOODED SWEATSHIRTS \$59.95**
Two Sizes LG & XL Except Where Noted
- 42360 ATREYU Logo/Bargyle
47392 AVENGED SEVENFOLD Bat Winged Skull
45581 B. L. SOCIETY BLS Logo/Torn Cross
45527 C. OF BODOM Logo/Hate Drear Deathroil
47995 C. OF FILTH Symbol/Nymphetamine Logo
49858 DILL. ESCAPE PLAN Bleached Flag Logo
42580 D. BORGIR Logo/Satan We Trust LK Only
45658 GUNSMACK Sketched Sun Logo
45568 GUNS N ROSES Roses & Pistols Logo
45661 HATEBREED Distressed Logo
43110 HIM Vines Heartagram Logo
47873 IRON MAIDEN Logo/Electric Mummy
49804 JUDAS PRIEST Logo/Winged In The East
42444 KILLSWITCH ENGAGE Skull Nails Logo
12024 KORN Logo/Rock Sign Logo
48783 LAMB OF GOD Logo/American Metal
45488 L. ZEPPELIN Symbols/Stairway Heaven
45496 M. MANSON Munk On Fire Logo
49744 MEGADETH Logo/System Failed Vibe Flag

MISCELLANEOUS ROCK APPAREL

Note Individual Prices & Sizes

- 39729 AC/DC Baseball Jersey
Those About To Rock M/L/XL \$29.50
45571 GUNS N ROSES Baseball Jersey
Roses & Pistols Logo M/L/XL \$79.50
45549 IRON MAIDEN Baseball Jersey
Logo/The Trooper M/L/XL \$79.50
48787 LAMB OF GOD Baseball Jersey
Join Or Die Snake Pains M/L/XL \$28.50
45495 LED ZEPPELIN Baseball Jersey
Ozy/O.S. America '77 M/L/XL \$79.50
48911 OZZY OSBOURNE Baseball Jersey
Blizzard Of Oz M/L/XL \$29.50
42107 KILLSWITCH ENGAGE Baseball Jersey
Dark Side Of The Moon M/L/XL \$75.50
45518 SLAYER Baseball Jersey
Logo/Eagle In The Abyss M/L/XL \$79.50
32655 SUBLINE Baseball Jersey
Tattoo Logo M/L/XL \$29.50

Nylon Back Packs \$45

Made Of Strong Nylon For Durability And Strength



- 45997 AC/DC Classic Logo
41179 AUDIOSLAVE Red Circle Flame Logo
- 41174 DEFONES Triple Head Logo
45996 GORD CHARLOTTE Logo/GC Logo
45996 L.C. POSSE Logo/Handcuffed Gay's Jokers
45998 LINKIN PARK Gothic Logo/LP Logo
41180 METALLICA Logo/Ninja Star
40048 MISFITS Logo/White Skull
41178 MUOVAYNE Flamed Pyramid Logo
41175 PANTERA Cowboys From Hell Logo
41177 SLIPKNOT Logo
46099 SLIPKNOT Star Logo
41176 SPACIAL DISTORTION Dancing Skells
41151 SUBLINE Logo/Flaming Sun

And Shipping Costs To Your Total And
Send Cash, Check Or Money Order To:

ROCKABILIA
P.O. Box 39 Sept 702
Chanhassen, MN 55317

Order Total	Shipping
Up To \$29.99	\$0
\$30 - \$39.99	\$7
\$40 - \$49.99	\$8
\$50 - \$59.99	\$9
\$60 - \$69.99	\$10

Order Total	Shipping
\$100 - \$129.99	\$11
\$130 - \$149.99	\$12
\$150 - \$179.99	\$13
\$180 - \$199.99	\$14
Over \$200	\$15

Knit Beanies \$18.50

Awesome! Embroidered Art Work On The Hottest Fashions!



- 45412 AC/DC Logo With Horns
48578 B. LABEL SOCIETY BLS Logo
46097 B. SABBATH We Sold Our Souls
48065 CANNIBAL CORPSE Bloody Logo
41241 CKY Jumbo Red Logo
48722 CRADLE OF FILTH COF & Dragon
41234 DEFONES Triple Head Logo
41227 GUNSMACK Spray Gun Jumbo Sen
45581 GUNS N ROSES Roses & Pistols Logo
48008 HATEBREED Flaming Logo
45576 HIM Logo
45577 IRON MAIDEN Logo
48723 KILL ENGAGE Logo & Hand Print
24162 KITTIE Logo
41232 KORN Grey Jumbo Blend Logo
48822 LAMB OF GOD Red Logo
45574 LED ZEPPELIN Logo & Symbols
46096 METALLICA St. Angel Logo & Ninja Star
- 42412 MISFITS Graveyard Logo
48728 MOTORHEAD Classic England Skull Logo
41235 MUOVAYNE Flamed Pyramid Logo
17841 NINE INCH NAILS NIN Logo
45566 NIRVANA Smiley Face Logo
41223 OZZY OSBOURNE Jumbo Brain Logo
41220 PANTERA CFI Skull & Crossbones
32266 PINK FLOYD Dark Side Of The Moon
45579 SLAYER Logo/Eagle In The Abyss
46085 SLIPKNOT Logo & S Logo
49166 SUBLINE Tattoo Logo
38250 TOOL Latent Logo

Buckles & Leather Wallets

High Quality Metal Belt Buckles & Leather Wallets With Chain



- METAL BELT BUCKLES \$17**
- 46152 AC/DC Oval Classic Logo
45147 B. L. SOCIETY Skull & Iron Cross SDMF Logo
48653 GUNS N ROSES Roses & Pistols Logo
48844 HIM Heartagram Logo
48835 IRON MAIDEN The Trooper
44965 KILLSWITCH ENGAGE Winged Skull Logo
48843 JUDAS PRIEST British Seal
48865 LAMB OF GOD Silver Chrome Style Logo
48832 LED ZEPPELIN 1st Lp Cover
42303 LYRND SKYNYRD Logo
48838 SLAYER Eagle In The Abyss
- LEATHER BIKER WALLETS \$18.95**
- 49396 AC/DC Metal Badge Logo/Back In Black Logo
41187 CRADLE OF FILTH Logo
44141 DANZIG White Skull Logo
38032 GUNSMACK Flaming Sun Logo
45986 GUNS N ROSES Roses & Pistols Logo
45991 HIM Logo With Razorblade/Heartagram Logo
48010 KORN Metal Badge Oval Logo
46303 LED ZEPPELIN Logo/Swan Song
45899 LYRND SKYNYRD Confederate Flag Logo
41184 METALLICA St. Angel Logo/Ninja Star
45988 MOTORHEAD Chained Skull Wing Logo
41185 MUOVAYNE End Of Things Pyramid Logo
36487 OZZY OSBOURNE Logo
41881 PANTERA Dancing Girl With Logo
49043 SLAYER Eagle In The Abyss/Logo
44140 SLIPKNOT Logo/Catage With Metal Rivets

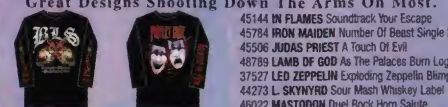
Concert Billboards \$10.95 Each

Concert Billboards From The 60's To The 90's 14" X 22"

- 14987 AC/DC Highway To Hell Summer Tour '79
15034 AEROSMITH W/Deep Purple 1st U.S. Tour '86
20265 B. SABBATH Puerto Rico Live Festival '72
14985 COLD CREEK Orange Stripes Knebbs '87
32987 CREED & SEVENMOUTH 104 Feet '2000
20268 DOORS Live Of Wight Festival Chicago '70
15017 GREEN DAY New York City '94
14994 JIM MORRISON Last Known Picture '71
15025 KISS 10th Anniversary Tour '82
15011 L. SKYNYRD Street Survivors '77
32985 L. SKYNYRD & R. STONES Knebbs '76
14990 MARILYN MANSON Live At Snakapal '95
32978 M. CRUE Girls, Girls, Girls 'N Roses '87
15031 NIRVANA In Concert November '92
15014 NIRVANA Kurt, Rest In Peace '87 - '94
32986 OZZY OSBOURNE Speak Of Devil Tour '82
15028 OZZY OSBOURNE With Randy Rhoads '82
15019 PEARL JAM & METALLICA Houston '93
- 14987 AC/DC Highway To Hell Summer Tour '79
15034 AEROSMITH W/Deep Purple 1st U.S. Tour '86
20265 B. SABBATH Puerto Rico Live Festival '72
14985 COLD CREEK Orange Stripes Knebbs '87
32987 CREED & SEVENMOUTH 104 Feet '2000
20268 DOORS Live Of Wight Festival Chicago '70
15017 GREEN DAY New York City '94
14994 JIM MORRISON Last Known Picture '71
15025 KISS 10th Anniversary Tour '82
15011 L. SKYNYRD Street Survivors '77
32985 L. SKYNYRD & R. STONES Knebbs '76
14990 MARILYN MANSON Live At Snakapal '95
32978 M. CRUE Girls, Girls, Girls 'N Roses '87
15031 NIRVANA In Concert November '92
15014 NIRVANA Kurt, Rest In Peace '87 - '94
32986 OZZY OSBOURNE Speak Of Devil Tour '82
15028 OZZY OSBOURNE With Randy Rhoads '82
15019 PEARL JAM & METALLICA Houston '93

LG/XL Long Sleeve T-Shirts \$29.95

Great Designs Shooting Down The Arms On Most.



- 33002 AC/DC Highway To Hell
45678 AEROSMITH Classic Wings Logo
48580 B. L. SOCIETY Cross W/Skull & Tommy Guns
45627 B. L. SOCIETY Graveyard Disgiples Logo
45475 BLACK SABBATH Wearing Devil Logo
42525 CHILDREN OF BODOM Hate Drear Deathroil
47353 CRADLE OF FILTH Sided Crown
23332 DANZIG White Skull
42001 D. BORGIR Death Cult Armageddon
48802 GUNS N ROSES Roses & Pistols Logo
45509 HIM Vines Green Glow Heartagram Photo
- 45144 IN FLAMES Soundtrack Your Escape
45784 IRON MAIDEN Number Of Beast Single Ep
45506 JUDAS PRIEST A Touch Of Evil
48789 LAMB OF GOD As The Palaces Burn Logo
37537 LED ZEPPELIN Enduring Tazetelli Blimp
44273 L. SKYNYRD Star Mash W/White Logo
46062 MASTODON Durt Rock Horn Salute
76056 MEGADETH Vibe Burning In Hell/Burning Logo
19724 MISFITS Glow In The Dark Skeleton
45345 MOTLEY CRUE Theatre Of Pain Logo
13251 NINE INCH NAILS NIN Logo
45346 PANTERA Skull With Spiked Helmet
28619 PINK FLOYD Dark Side Of The Moon
48378 RAMONES All The Way In The Collage
45516 SLAYER Smell The Stench Of Immortality
45796 SLIPKNOT Group Posed By Gate Photo
47351 SUBLINE Judah/Thril Massive Logos
24314 SUBLINE Sun Logo

Priority Shipping: Add \$6 To Cost From The Chart
Canada Orders: Add \$11 To Cost From The Chart
Other Foreign Orders: Add \$14 To Cost From The Chart

Credit Card Orders Are A Minimum Of \$8 Shipping. All
Check Orders Are Held For 10 Days. 2nd Day Air Shipping
Is Available By Calling 882-556-1121. US FUNDS ONLY!

Save
\$30

25th Anniversary
Publisher's Discount!

The **#1** World Best-Selling Ear Training Method for **25** Years

Once you learn the secret,
we bet **YOU** will hear with

Perfect Pitch

You'll open a new door to new talents...

- Name any pitch – by EAR!
- Sing any desired pitch at will
- Play by ear, improvise, and write music like a pro

Close your eyes and play a tone—any tone. Now, without peeking at the fretboard, WHAT IS THE PITCH YOU HEAR?

No clue?

Listen carefully to any song on a CD.

Is it in E major...A major...F# minor?

Stumped? Don't worry!

Musicians are often shocked when they realize they literally have no pitch recognition—even though they listen to pitches constantly. Yet with a few ear-opening instructions, we bet YOU will begin to name pitches—ALL BY EAR—regardless of your current ability.

And we'll prove it to you!

Why YOU need Perfect Pitch

Your ear is *everything* to your music!

Why? Because music is a HEARING art. All your talents are ROOTED in your command of the musical language—your ability to *hear and evaluate pitches*.

Perfect Pitch *optimizes* your ear and opens a new door to brand new talents:

- You'll copy chords *straight off* a CD.
- You'll play BY EAR—instead of searching by hand. No more "hit or miss."
- You'll sing tones *directly from memory*.
- You'll identify KEYS of songs just by listening.
- You'll hear sheet music *mentally* in proper key.
- You'll write the music you hear in your head.

With Perfect Pitch, your performance *automatically* advances to new levels, your confidence gets rock solid, and every song you play takes on a whole new dimension of satisfaction.

Musicians around the globe tell us they'd give *anything* to possess the awesome powers of Perfect Pitch. Fortunately, you don't have to give your right arm.

Perfect Pitch is already a *natural talent* hidden deep inside you, crying to be set free. To discover your own Perfect Pitch, all you need is a little personal coaching from David-Lucas Burge in his **Perfect Pitch® Ear Training SuperCourse**—the #1 best-selling music self-development series for 25 years.

Research at two leading universities (see web site)—plus musicians everywhere of all instruments—have long proven this powerful method to gain the ultimate ear for music. These are real people like *you*—musicians in over 120 countries.

The Secret to Perfect Pitch:

Before David-Lucas Burge came on the scene, people thought that only a chosen few are "born" with Perfect Pitch (like Bach or Mozart)—and the rest of us can forget about it. *Not so!*

Step by step, David-Lucas will share with you the secrets he discovered long ago: how each pitch has its own special sound—a *pitch color*—that you can learn to hear. (It's an art!)

Once your ear tunes in to these pitch colors, you *automatically* know the exact pitches you hear.

This is Perfect Pitch! It's fun and exciting—and so simple a child can learn it!

For ALL
musicians and
instruments!

A GREAT EAR is
your most powerful
possession because music
is a HEARING ART.
45% of our Perfect Pitch
musicians are guitarists!



Order now online at this Special Offer Page:

www.PerfectPitch.com/25years

Get **\$30 off** + **2 Bonus CDs** +
FREE shipping. Use VIP code:
GUITAR184

Call now 24 hours:
1-888-745-8880
Outside USA & Canada call: 641-472-3100

Here's our Bet:

1. ORDER your own **Perfect Pitch® Ear Training SuperCourse** now—online, by phone or mail.

2. LISTEN to your first CD when your SuperCourse arrives. Once you learn the secret to Perfect Pitch, we bet you'll hear it right away! If you don't, we lose. Simply return your course for a full prompt refund, *no questions asked*. (You have our 25-year reputation to back it.)

3. WE BET you'll be pretty excited when you actually experience your own Perfect Pitch for the very first time!

But your first taste is just the beginning.

With a few minutes of daily listening, your ear will develop into your most powerful ally.

We bet Perfect Pitch will boost your performance level, unleash new creativity and increase your *enjoyment of music*—or return the course within 40 days for a full prompt refund, *no questions asked*.

Your FREE bonuses:

We'll also send you a FREE bonus CD on Relative Pitch—a \$15 gift.

You'll learn the difference between Perfect Pitch and Relative Pitch—how they work *together* to give you total command of the musical language. You'll learn how you are *set free* or *held back* in music by what you *can* or *cannot* hear.

This 74-minute bonus CD is yours to keep FREE, *even if you return your course*

for a full refund.

You'll also receive a 31-minute CD: *Perfect Pitch for Children: a Message to Parents and Teachers*, another \$15 gift.

And to celebrate 25 years, we'll ship your **Perfect Pitch® Ear Training SuperCourse** to your door—for FREE.

Is this offer stacked in your favor or what?

Note: You'll receive everything: ALL course CDs, handbook and bonuses in one package.

How can we make this bet?

Because—
IT WORKS.

For 25 years now, we've found that 97.5% of our new musicians experience their first taste of Perfect Pitch—*immediately!* (The rest usually get it after they listen a little more closely.) This instant success rate explains why we get so few returns.

"Will I really hear with Perfect Pitch?"

Yes, we *guarantee* YOU will hear with Perfect Pitch—or you receive a full refund.

Imagine the doors that Perfect Pitch can open up for YOU—to advance *your* playing, *your* singing, *your own* creativity and confidence. But then again—

How will you ever know until you listen for yourself?

There's no risk. And YOU WIN in all cases. So—will you take us up on this bet?

Order your own **Perfect Pitch® Ear Training SuperCourse**—with your **\$30 publisher discount**—and discover the secret to Perfect Pitch with *your own ears*.

Mail the coupon, call us 24 hours, or ORDER NOW ONLINE.

The Perfect Pitch® Ear Training SuperCourse by David-Lucas Burge



You receive 8 audio CDs + easy Handbook + **TWO FREE bonus CDs** (see below). For ALL musicians of ALL instruments, beginning and advanced. No music reading skills required.

40-Day Money Back Guarantee:

You will experience Perfect Pitch for yourself—or you get a full refund!

YES! Prove to me that I have Perfect Pitch! Send me ALL 8 CDs + handbook. I'll listen to the first 5 CDs. I must notice *immediate* and *dramatic advancements* in 1) my ear, 2) my performance level, and 3) my enjoyment—or I'll return the course for a full prompt refund, *no questions asked*. If I decide to continue my ear training, I'll enjoy my remaining 3 CDs with advanced lessons. My **FREE** 74-minute bonus CD on Relative Pitch is *mine to keep* (a \$15 gift)—even if I return my course for a refund. I also get **FREE**: Perfect Pitch for Children (a \$15 gift).

Our **25 Year Celebration** also includes:
FREE SHIPPING worldwide to your door!



Use Your Credit Card or Debit Card to

Choose a Monthly **Easy Pay Plan**: (more online)

- ☐ **10** payments of \$13.90 (+ \$1.95/month service charge)
- ☐ **5** payments of \$27.80 (+ \$1.95/month service charge)
- ☐ **1** payment of \$139 (no service charge)

CARD NUMBER _____ EXPIRATION DATE _____
Your **discount** price: only \$139. (List: \$169.)
You save **\$30** with publisher discount.

☐ Send Check or Money Order

Send your personal check or money order for just \$139 payable to **PerfectPitch.com**. You save \$30 and get free shipping worldwide. (International orders: Please submit your money order in U.S. funds.)

NAME _____ TELEPHONE NUMBER _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

EMAIL ADDRESS (We promise we'll never give out your info to anyone, ever!) _____

INSTRUMENT(S) YOU PLAY (please include VOICE if applicable)

► Mail to: _____ Or fax to: (641) 472-2700

PerfectPitch.com/25years

VIP Code: Guitar184 (Free ship/\$30 off/2 free CDs)
1200 E. Burlington Avenue, Fairfield, IA 52556

HEAR IT FOR YOURSELF! Save \$30, get FREE shipping + 2 Bonus CDs! Our 25 Year Offer!

Andrés Segovia Ambassador of the Classical Guitar



Track 50
ON THE CD



A CENTURY AGO, THE GUITAR WAS NEITHER PLAYED extensively nor respected in any area of music. The piano was the king of instruments, and the guitar fell somewhere behind the banjo and mandolin, a curious distraction occasionally indulged in by serious musicians but largely left to housewives and vagabonds. This was the state of affairs when Andrés Segovia decided to devote his life to our instrument.

Born in 1893 to an upper-middle-class family, Segovia received a broad education that included piano and violin lessons. These instruments didn't appeal to him, though, and in spite of his parents' objections and no source of instruction, he chose to study the guitar instead.

He adapted piano and violin exercises to the guitar, and by objective observation and experimentation developed the body of technique that informs classical guitar today.

There was very little music written specifically for the guitar when Segovia began playing. The studies of Fernando Sor were vital, as were pieces originally written for the lute by Bach and several Renaissance and Baroque composers. But one of Segovia's great talents was his ability to transcribe such brilliant works as Bach's Cello Suites and Violin Sonatas for guitar, as well as to inspire contemporary composers to write new works for him. Touring, performing, and transcribing relentlessly, Segovia transformed himself—and the guitar—from a curiosity to an object of deep devotion.

With his demanding performance schedule, his desire to fill ever larger concert venues, and his keen sense of what could be coaxed from the guitar, Segovia also contributed significantly to the instrument's development. His first major concert model, a Ramirez, and his later collaborations with Hermann Hauser have secured both of those names in the pantheon of great luthiers. He also worked extensively with Yamaha to develop their line of classical guitars. When nylon became available as a replacement for gut strings, Segovia embraced the new material immediately, again working closely with Albert and Rose Augustine to develop the strings now used exclusively on the classical guitar.

Yet another of Segovia's great gifts to the future was his instruction to younger students. A private performance before the Maestro could be a trial by fire, leaving inferior players with a severe scolding and better musicians with a badge of honor. Rather than develop an army of classical clones, he encouraged his students to find their own voice, and with Christopher

Fig. 1

Track 50



♩ = 108

To Coda

First system of musical notation for Fig. 1, Track 50. It consists of a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in a simple, rhythmic style. Below the staff are three lines of guitar tablature, labeled T, A, and B, corresponding to the treble, middle, and bass strings respectively. The tablature uses numbers 0-3 to indicate fret positions and includes some triplets.

Second system of musical notation for Fig. 1, Track 50. It continues the melody from the first system. The tablature below the staff shows more complex fingerings and triplets.

Third system of musical notation for Fig. 1, Track 50. The melody continues with a slight change in rhythm. The tablature shows a mix of single notes and triplets.

Fourth system of musical notation for Fig. 1, Track 50. The melody concludes with a final chord. The tablature shows a triplet leading into the final notes.

D.C. al Coda

♩ Coda

Fifth system of musical notation for Fig. 1, Track 50. It is a Coda section, marked with a Coda symbol. The melody is a short, rhythmic phrase. The tablature below the staff shows the corresponding fret positions.

Yet another of Segovia's great gifts to the future was his instruction to younger students. A private performance before the Maestro could be a trial by fire, leaving inferior players with a severe scolding and better musicians with a badge of honor. Rather than develop an army of classical clones, he encouraged his students to find their own voice, and with Christopher

Parkening, John Williams, Eliot Fisk, and Oscar Ghiglia among his students, he certainly accomplished that goal admirably.

Segovia continued to perform and instruct well into his 90s, passing from this world in 1987. In honor of his birthday (February 18th), we offer this transcription of Sor's Etude in C, Opus 60, No. 1.



Blast Off

With up to 25dB of pure, clean, boost.

Plus true bypass. Go from subtle punch to the outer limits.

It can make a single coil sound like a humbucker.

This box rocks!

For a free brochure call 805.964.9610 or visit www.seymourduncan.com

The Funk Starts Here

Three Decades of Roof-Tearing Classics



TRACKS 51-55
ON THE CD

AS THE 1960S TURNED INTO THE 1970S, R&B TOOK on a new, urban edge. The rich grooves of the previous era's Stax and Motown singles had mutated into tight, complex syncopated rhythms, and one- or two-chord vamps became the norm. Energy levels went way up, and songs stretched to epic length. Funk had been born.

Everyone agrees that funk would never have come into being if not for the great James Brown, or his longtime guitarist Jimmy Nolen. But since we devoted an entire column to Nolen in our February 2003 issue, this time around we'll examine the work of a few players who followed him.



Another major figure in funk's early development was Sylvester Stewart, aka Sly Stone, whose brother Freddie Stewart handled most of the Family Stone's guitar work during their prime. Fig. 1 is based on the central riff of "Sing a Simple Song," off Sly's 1969 album *Stand!*, a true funk touchstone.

In 1970, James Brown fired his band and replaced them with a bunch of whippersnappers from Ohio, including the Collins brothers—Phelps ("Catfish") on guitar and William ("Bootsy") on bass. It was Catfish who played the classic 9th-chord figures on Brown's "Sex Machine"; these parts inform Figs. 2A-B. Less than a year later, both Collins boys had moved on, signing up with a fellow named George Clinton.

Catfish was just one of many talented guitarists in Clinton's Parliament-Funkadelic caravan. Two others, Gary Shider and Michael Hampton, joined forces for the groovy six-string dissertation on Funkadelic's 1976 *Hardcore Jollies* highlight "Comin' Round the Mountain," echoed in Fig. 3.

By the mid-'70s, the nation's airwaves had been taken over by disco, which was clearly related to funk. To this day, argument rages about how close the two styles really are, and in the hands of Chic's Nile Rodgers the lines between them blurred so as to become indistinguishable. Check out Fig. 4, based on Chic's 1978 smash "Le Freak." You'll have trouble contending that it ain't funky.

Last but not least, we come to the Purple

Fig. 1

Track 51

$\text{♩} = 94$

E7

Figs. 2A-B

Track 52

$\text{♩} = 106$

E♭9

$\text{♩} = 106$

A♭9

Fig. 3

Track 53

$\text{♩} = 126$

E9

Fig. 4

Track 54

$\text{♩} = 112$

A7

Fig. 5

Track 55

$\text{♩} = 116$

A7

One, Prince, who melded the influences of all the above players into his own distinctive guitar approach. Fig. 5 takes its inspiration from one of the 1980s' funkier songs, "Kiss."

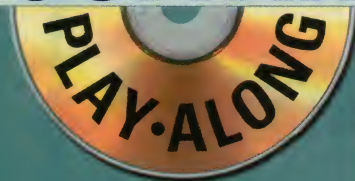
Heard on their own, most of the exam-

ples presented here should seem simple—and they are, as long as you've got good rhythm—but remember that in funk music the guitar is only one part of an exceptionally intricate whole. **B**

HAL•LEONARD

GUITAR

Buy 3 Guitar Play-Alongs, Get 1 FREE!



These songbook/CD packs let you follow the tab, listen to the CD, then play along with the great-sounding band on the backing tracks! Melody and lyrics are also included.

The CD is playable on any CD player, but is also enhanced so that Mac and PC users can slow down the tempo – without changing pitch! – to make learning the songs a breeze.



VOL. 1 – ROCK GUITAR 00699570 / \$12.95
Day Tripper • Refugee • Shattered • Tush • Walk This Way • and more.

VOL. 2 – ACOUSTIC 00699569 / \$12.95
Angie • Blackbird • Dust in the Wind • Layla • Night Moves • Yesterday • and more.

VOL. 3 – HARD ROCK 00699573 / \$14.95
Crazy Train • Iron Man • Rock You Like a Hurricane • Round and Round • Sweet Child O' Mine • and more.

VOL. 4 – POP/ROCK 00699571 / \$12.95
Breakdown • I Want You to Want Me • Lights • R.O.C.K. in the U.S.A. • Summer of '69 • What I Like About You • and more.

VOL. 5 – MODERN ROCK 00699574 / \$12.95
Aerials • Alive • Bother • Chop Suey! • Control • Last Resort • Wish You Were Here • and more.

VOL. 6 – '90S ROCK 00699572 / \$12.95
Come Out and Play • I'll Stick Around • Smells Like Teen Spirit • Under the Bridge • and more.

VOL. 7 – BLUES GUITAR 00699575 / \$12.95
Born Under a Bad Sign • Hide Away • I'm Tore Down • Sweet Home Chicago • The Thrill Is Gone • and more.

VOL. 8 – ROCK 00699585 / \$12.95
All Right Now • Black Magic Woman • Get Back • Hey Joe • Layla • Love Me Two Times • Won't Get Fooled Again • and more.

VOL. 9 – PUNK ROCK 00699576 / \$12.95
All the Small Things • Fat Lip • I Feel So • Lifestyles of the Rich and Famous • Say It Ain't So • and more.

VOL. 10 – ACOUSTIC 00699586 / \$12.95
Here Comes the Sun • Landslide • Pink Houses • Space Oddity • Tangled Up in Blue • Tears in Heaven • and more.

VOL. 11 – EARLY ROCK 00699579 / \$12.95
Hound Dog • Louie, Louie • Oh, Pretty Woman • Rock Around the Clock • Under the Boardwalk • Wild Thing • and more.

VOL. 12 – POP/ROCK 00699587 / \$12.95
867-5309/Jenny • Every Breath You Take • Money for Nothing • Rebel, Rebel • Ticket to Ride • Wonderful Tonight • and more.

VOL. 13 – FOLK ROCK 00699581 / \$12.95
Annie's Song • Leaving on a Jet Plane • Time in a Bottle • Turn! Turn! Turn! • You've Got a Friend • and more.

VOL. 14 – BLUES ROCK 00699582 / \$14.95
Blue on Black • Crossfire • La Grange • Move It on Over • Roadhouse Blues • Statesboro Blues • and more.

VOL. 15 – R&B 00699583 / \$12.95
Ain't Too Proud to Beg • Brick House • Get Ready • I Can't Help Myself • I Got You (I Feel Good) • My Girl • and more.

VOL. 16 – JAZZ 00699584 / \$12.95
All Blues • Bluesette • Footprints • How Insensitive • Misty • Satin Doll • Stella by Starlight • Tenor Madness.

VOL. 17 – COUNTRY 00699588 / \$12.95
Amie • Boot Scootin' Boogie • Chattahoochee • Folsom Prison Blues • Friends in Low Places • T-R-O-U-B-L-E • and more.

VOL. 18 – ACOUSTIC ROCK 00699577 / \$14.95
About a Girl • Breaking the Girl • Drive • Iris • More Than Words • Patience • Silent Lucidity • 3 AM.

VOL. 19 – SOUL 00699578 / \$12.95
Green Onions • Knock on Wood • Mustang Sally • Respect • (Sittin' On) the Dock of the Bay • Soul Man • and more.

VOL. 20 – ROCKABILLY 00699580 / \$12.95
Be-Bop-A-Lula • Blue Suede Shoes • Little Sister • Mystery Train • Stray Cat Strut • That'll Be the Day • and more.

VOL. 21 – YULETIDE 00699602 / \$12.95
Away in a Manger • Deck the Hall • The First Noel • Jingle Bells • Joy to the World • O Little Town of Bethlehem • and more.

VOL. 22 – CHRISTMAS 00699600 / \$12.95
Frosty the Snow Man • Here Comes Santa Claus • Jingle-Bell Rock • Silver Bells • and more.

VOL. 23 – SURF 00699635 / \$12.95
Let's Go Trippin' • Out of Limits • Penetration • Pipeline • Surf City • Surfin' U.S.A. • Walk Don't Run • The Wedge.

VOL. 24 – ERIC CLAPTON 00699649 / \$14.95
Badge • Bell Bottom Blues • Change the World • Cocaine • Key to the Highway • Lay Down Sally • White Room • Wonderful Tonight.

VOL. 25 – LENNON & MCCARTNEY 00699642 / \$14.95
Back in the U.S.S.R. • Drive My Car • Get Back • A Hard Day's Night • I Feel Fine • Paperback Writer • Revolution • Ticket to Ride.

VOL. 26 – ELVIS PRESLEY 00699643 / \$14.95
All Shook Up • Blue Suede Shoes • Don't Be Cruel • Heartbreak Hotel • Hound Dog • Jailhouse Rock • Little Sister • Mystery Train.

VOL. 27 – DAVID LEE ROTH 00699645 / \$14.95
Dance the Night Away • Just Like Paradise • Panama • Runnin' with the Devil • Unchained • Yankee Rose • and more.

VOL. 28 – GREG KOCH 00699646 / \$14.95
Chief's Blues • Death of a Bassman • Dylan the Villain • The Grip • Holy Grail • Spank It • Tonus Diabolicus • Zoiks.

VOL. 29 – BOB SEGER 00699647 / \$14.95
Against the Wind • Hollywood Nights • Mainstreet • Night Moves • Rock and Roll Never Forgets • Still the Same • and more.

VOL. 30 – KISS 00699644 / \$14.95
Cold Gin • Detroit Rock City • Deuce • Firehouse • Heaven's on Fire • Love Gun • Rock and Roll All Nite • Shock Me.

VOL. 31 – CHRISTMAS HITS 00699652 / \$12.95
Blue Christmas • Happy Holiday • I'll Be Home for Christmas • Let It Snow! Let It Snow! Let It Snow! • and more.

VOL. 32 – THE OFFSPRING 00699653 / \$14.95
Come Out and Play • Million Miles Away • Original Prankster • Pretty Fly (For a White Guy) • Self Esteem • and more.

VOL. 33 – ACOUSTIC CLASSICS 00699656 / \$12.95
Across the Universe • Hotel California • Running on Faith • Thick As a Brick • Wanted Dead or Alive • and more.

VOL. 34 – CLASSIC ROCK 00699658 / \$12.95
Aqualung • Born to Be Wild • Brown Eyed Girl • Reeling in the Years • Rocky Mountain Way • Sweet Emotion • and more.

VOL. 35 – HAIR METAL 00699660 / \$12.95
Decadence Dance • Don't Treat Me Bad • Down Boys • Seventeen • Shake Me • Up All Night • Wait • Your Mama Don't Dance.

VOL. 36 – SOUTHERN ROCK 00699661 / \$12.95
Jessica • Mississippi Queen • Ramblin' Man • Sweet Home Alabama • What's Your Name • and more.

VOL. 37 – ACOUSTIC METAL 00699662 / \$12.95
Hole Hearted • I'll Never Let You Go • Love of a Lifetime • To Be with You • What You Give • When the Children Cry • and more.

VOL. 38 – BLUES 00699663 / \$12.95
As the Years Go Passing By • Boom Boom • Cold Shot • Frosty • Further On up the Road • Killing Floor • Texas Flood • and more.

VOL. 39 – '80S METAL 00699664 / \$12.95
Bark at the Moon • Cult of Personality • Lay It Down • Livin' on a Prayer • Smokin' in the Boys Room • and more.

VOL. 40 – INCUBUS 00699668 / \$14.95
Are You In? • Drive • Megalomaniac • Nice to Know You • Pardon Me • Stellar • Talk Shows on Mute • Wish You Were Here.

VOL. 41 – ERIC CLAPTON 00699669 / \$14.95
After Midnight • Can't Find My Way Home • Forever Man • I Shot the Sheriff • I'm Tore Down • Tears in Heaven • and more.

VOL. 42 – CHART HITS 00699670 / \$12.95
Heaven • Here Without You • I Believe in a Thing Called Love • Just Like You • This Love • Until the Day I Die • and more.

VOL. 43 – LYNRYD SKYNYRD 00699681 / \$14.95
Don't Ask Me No Questions • Free Bird • Gimme Three Steps • Saturday Night Special • Sweet Home Alabama • and more.

Prices, contents and availability subject to change without notice.

* Your lowest priced songbook will be free. Standard S&H charges apply.

MUSIC DISPATCH®

Order Today! **1-800-637-2852**
www.musicdispatch.com

Mon.-Fri.
9am-9pm
Sat. & Sun.
9am-5pm CST
Mention Ad Code
GPA31

Aeolian Invasion

Taking on the Natural Minor Scale



Tracks 56-60
ON THE CD



LAST MONTH'S BASIC TRAINING SESSION FEATURED MAJOR-scale patterns and melodies. This month, we'll shift our focus to the darker side of the musical spectrum: the natural minor scale, or Aeolian mode, which is constructed by lowering the 3rd, 6th, and 7th degrees of the major scale a half step, resulting in a W-H-W-W-H-W-W pattern. For instance, converting G major (G-A-B-C-D-E-F#) to G natural minor yields the spelling G-A-B-C-D-Eb-F.

Our key of choice for this session will be A minor (A-B-C-D-E-F-G), one of the more popular "guitar player keys." Figs. 1A-D display four common fingerings for the A natural minor scale, on different areas of the fretboard. Be sure to use the fingerings located beneath the staff (1=index, 2=middle, 3=ring, 4=pinky). Also, keep in mind the note locations and fingerings as you go, and repeat each figure until you feel confident you've memorized the pattern. Then, once you've knocked out all the ascending fingerings shown, reverse the



direction of the notes to create four descending patterns. Use alternate picking (down, up, down, etc.) throughout.

We'll devote the remaining four figures to some familiar riffs or melodies extracted from the basic scale patterns above, beginning with a riff culled from Fig. 1A. Similar to the Ozzy Osbourne classic "Crazy Train," Fig. 2 uses a series of eighth notes on the bottom two strings to effect a metal edge. The figure's first measure uses a musical device known as *pedal point*, which is achieved by alternating between a static note (in this case, the A played on the low E's 5th fret) and a differing melodic sequence (the notes on the A string). Use this technique to help you memorize the riff.

Fig. 3, similar to Fleetwood Mac's "The Chain," makes use of the open-position A natural minor pattern seen in Fig. 1C, while Fig. 4, echoing Triumph's "Blinding Light Show," uses a similar pattern (from Fig. 1D). Both figures include notes on the low E string that weren't accounted for in the initial scale fingerings; take note of how they match the fingerings on the high E string, and use this knowledge to extend to the low E string any pattern that starts on the A string.

Figs. 1A-D

Track 56



Fig. 1A: Musical staff and fretboard diagram for the A natural minor scale, first position. Fingering: 1 3 4 1 3 4 1 2 4 1 2 4 1 2 4.

Fig. 1B: Musical staff and fretboard diagram for the A natural minor scale, second position. Fingering: 2 4 1 2 4 1 2 4 1 2 4 1 2 4 1.

Fig. 1C: Musical staff and fretboard diagram for the A natural minor scale, third position. Fingering: 2 3 2 3 2 1 3 1 3 3.

Fig. 1D: Musical staff and fretboard diagram for the A natural minor scale, fourth position. Fingering: 1 3 4 1 3 4 1 2 4 1 2 4 1 2 4.

Fig. 2

Track 57

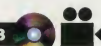


♩ = 126

Fig. 2: Musical staff and fretboard diagram for the riff from Fig. 1A. Fingering: 5 5 7 5 8 5 7 5 5 8 7 8 5 7 5 8.

Fig. 3

Track 58



♩ = 112

Fig. 3: Musical staff and fretboard diagram for the riff from Fig. 1C. Fingering: 0 0 2 3 2 0 3 0 2 0.

Fig. 4

Track 59



♩ = 104

Fig. 4: Musical staff and fretboard diagram for the riff from Fig. 1D. Fingering: 12 12 14 15 12 14 15 14 12 14 12 13 15 15 12 14 12.

Fig. 5

Track 60



♩ = 84

Fig. 5: Musical staff and fretboard diagram for the riff from Fig. 1B. Fingering: 5 5 7 8 7 5 8 6 6 8 5 7 5 8 7 5.

Fig. 5 wraps things up with the haunting melody line from Santana's "Europa (Earth's Cry Heaven's Smile)." This example moves us

to the guitar's upper register, using the pattern from Fig. 1B as a jumping-off point for a lyrical and very Santana-like phrase.

Jack Johnson
In Between Dreams

Black Label Society
Mafia

JOE SATRIANI
Love Life

JOHN MAYER
Room for Squares

METALLICA
...AND JUSTICE FOR ALL

DIARY OF A MADMAN
CZC

Best of Warren Haynes

JASON MRAZ
Waiting for My Rocket to Come

DISORDINARY CONFESSIOAL
A Book of a Thousand Confessions

The White Stripes
Elephant

TENACIOUS D

TED NUGENT
LEGENDARY LICKS

BEST OF BLACK LABEL SOCIETY

FLATPICKING SOLOS
12 CONTEST-WINNING ARRANGEMENTS

LENNY KRAVITZ
GREATEST HITS

THE BRITISH BLUES GUITAR HEROES

DISPATCH

MOLLY HATCHET
5 OF THE BEST

BOUNT
HUNTER

WHISKEY

TIME'S MAKIN' CHANGES
THE BEST OF YESLA

TESLA

DAVE MATTHEWS
SOME DEVIL

BEST OF STEELY DAN

THE BRIAN SEIZER
ORCHESTRA

MUSIC DISPATCH®
1-800-637-2852
www.musicdispatch.com

BEST OF FOREIGNER

Best of Johnny Winter

THE BEST OF BONNIE RAITT

Best of Little Feat

ADRIAN LEGG
Pickin' in Squintin'

50 Renaissance Solos
for Classical Guitar

CLASSICAL TAB

ACOUSTICCAFÉ

FUNK GUITAR
TOWER OF POWER'S JEFF FAMELIER

THE EVOLUTION OF
FEAR FACTORY

Guitar JAZZ
TAB

DAVE MATTHEWS
TIM REYNOLDS

50 Renaissance Solos
for Classical Guitar

CLASSICAL TAB

ACOUSTICCAFÉ

We've Got You Covered



**CHERRY LANE
MUSIC COMPANY**

Quality in Printed Music

Contact Music Dispatch today
to order great tab songbooks from Cherry Lane!

MUSIC DISPATCH®
1-800-637-2852

www.musicdispatch.com

Complete descriptions and songlists available online.

Mon.-Fri. 9am-9pm • Sat. & Sun. 9am-5pm C.S.T.

Mention ad code CLG01 when ordering.

Come Together Two Essential Hybrid Scales



TRACKS 61-65
ON THE CD



THE TERM "HYBRID SCALE" MAY SOUND WEIRD, BUT it simply means the sum of two scales. Combining two scales obviously puts a wider selection of notes at your fingertips. Although you can freely mix and match them—contrasting the feel of one against another, or switching mid-phrase and sending licks into unexpected directions—some combinations are more useful than others. This month we'll examine the two most common hybrid scales used in shred: the Dorian/blues and the natural minor/blues.

The Dorian/blues hybrid scale starts with the Dorian mode (1-2-♭3-4-5-6-7), a natural minor scale with a major 6th, which gives it a moment of brightness in the upper portion. Next comes the blues scale (1-♭3-4-♭5-5-♭7), a minor pentatonic scale with an added ♭5th. Combine these two scales and you have the Dorian/blues hybrid: 1-2-♭3-4-♭5-5-6-♭7. In the key of E, that's E-F♯-G-A-B♭-B-C♯-D (Fig. 1).

The clichéd double-stop lick in Fig. 2 draws on the Dorian/blues hybrid. It kicks off in a straightforward E minor pentatonic shape, but then, on the downbeat of beat 3, comes the first double stop: the lower tone here is the 4th; the upper tone is the major 6th (from Dorian). Bend the strings up to raise each one's pitch a half step—now you're producing a ♭5th (from blues) and a ♭7th—then release both back to the unaltered position.

Fig. 3 takes the difficulty up a notch with an '80s-metal lick à la Warren DeMartini or George Lynch. Bar 1 is straight A minor pentatonic, while bar 2 adds the more colorful tones of A Dorian/blues (the 6th and ♭5th). Notice that this example requires you to hammer on to a new string without picking (beat 3 in measure 1; beat 1 of measure 2) and roll to a new string with the same finger (beat 4 in bar 1; beat 2 of bar 2). Take it slow and repeat the beats in question until these moves are smooth.

While the preceding licks used a pentatonic-based approach to Dorian/blues, the run in Fig. 4 is a sequenced, scalar idea. Here, we start with sextuplets, then graduate to 32nd notes, peaking on the tense ♭5th. This one's a bit more difficult, since it calls for full-on picking.

The only difference between the Dorian/

Fig. 1 **Track 61**

E Dorian E Blues E Dorian/Blues

Fig. 2 **Track 62**

♩ = 100
Em

Fig. 3 **Track 63**

♩ = 92
Am
δva

Fig. 4 **Track 64**

♩ = 92
Em
δva

Fig. 5 **Track 65**

♩ = 120
Em

blues hybrid scale and the natural minor/blues hybrid scale is that the latter has a flattened 6th. Fig. 5 is a Randy Rhoads-style lick in E

natural minor/blues; notice the darker quality of the ♭6th (the note C), as well as the colorful 9th (F♯)—a Rhoads trademark—at the end. **B**



AD INDEX

These companies would be very happy to assist you in obtaining more information about their products and services. Please contact them via phone or online.
For a better response, tell them "I saw it in Guitar One!"

PAGE	ADVERTISER/CATEGORY	WEB SITE/E-MAIL	PHONE NUMBER
ACCESSORIES			
162	Discount Distributors	www.discount-distributors.com	800-346-4638
163	Double Treble	doubletreble.com	
122	George L's	www.georgels.com	615-868-6976
103	Korg	www.korg.com	631-390-8737
18	Levy's Leathers	www.levysleathers.com	877-Get-Levy
165	Little Fretty	www.LittleFretty.com	800-741-4146
164	Musser Rings	peacelandmusic.com	
98	Pedalsnake	www.stagemagic.com	919-828-7652
65	Planet Waves	www.planetwaves.com	516-439-3300
119	Spectraflex	www.spectraflex.com	850-892-3233
164	Takslyd	www.takslyd.com	
AMPLIFIERS			
8	Crate	www.crateamps.com	314-727-4512
165	Fuchs Audio Technology	www.fuchsaudio technology.com	
33	Ibanez	www.ibanez.com	215-638-8670
180	Krank Amps	www.krankamps.com	888-KRANKIT
61	Kustom	www.kustom.com	888-458-7866
163	Louis Electric Amp Co	louisamps.com	
46	Marshall	www.marshallamps.com	631-390-8737
163	Maven Peal	www.mavenpeal.com	802-456-1607
10	Mesa Boogie	www.mesa boogie.com	707-778-6565
165	Pritchard Amps	www.pritchardamps.com	1-8-5550-COOOL
14	Randall	www.randallamplifiers.com	847-949-0444
100	Vox	www.voxampsusa.com/g1	631-390-8737
24	Vox	www.voxampsusa.com/g1	631-390-8737
EFFECTS			
164	Backline Engineering	www.backline-eng.com	
104	BBE	www.bbesound.com	714-897-6766
112	BBE	www.bbesound.com	714-897-6766
35	Boss	www.rolandus.com	800-386-7575
30	Digitech	www.digitech.com	801-566-8800
63	Digitech	www.digitech.com	801-566-8800
130	Digitech	www.digitech.com	801-566-8800
12	Digitech	www.digitech.com	801-566-8800
111	Electro Harmonix	www.ehx.com	718-937-8300
114	Fox Pedals	www.foxpedals.com	801-224-2998
124	Hughes & Kettner	www.hughes-and-kettner.com	615-833-4477
97	Lexicon	www.digitech.com	801-566-8800
110	Morley	www.morleypedals.com	847-639-4646
117	Radial Engineering	www.radialeng.com	604-942-1001
83	Rocktron	www.rocktron.com	248-601-ROCK
95	TC Electronic	www.tcelectronic.com	805-373-1828
GUITARS/BASSES			
117	BC Rich	www.bcrich.com	800-999-5558
99	Carvin	www.carvin.com	800-854-2235
7	Epiphone	www.epiphone.com	800-444-2766
16	ESP	www.espguitars.com	800-423-8388
17	Fender	www.fender.com	480-596-9690
69	First Act	www.firstact.com	888-551-1115
107	Floyd Rose	www.floydrose.com	732-918-7001
40	G&L	www.glguitars.com	714-897-6766
3	Gretsch	www.gretschguitars.com	480-596-9690
19	Hagstrom	www.hagstromguitars.com	602-596-9690
38	Hofner Guitars	www.hofner.com	
121	Ibanez	www.ibanez.com	215-638-8670
116	Italia Guitars	www.italiaguitars.com	248-585-9630
57	Martin	www.martinguitar.com	800-633-2060
114	Minarik Guitars	minarikguitars.com	818-243-3733
116	Optek	www.optekmusic.com	800-575-6511
4	Paul Reed Smith	www.prs guitars.com	410-643-9970
67	Paul Reed Smith	www.prs guitars.com	410-643-9970
108	Rain Song	www.rainsong.com	800-788-5828
56	Reverend Instruments	www.reverendguitars.com	586-775-1025
27	Steinberger	www.steinberger.com	800-444-2766
105	Switch Music	www.switchmusic.com	909-647-8618
37	Taylor Guitars	www.taylorguitars.com	619-258-1207
179	Yamaha	www.yamahaguitars.com	714-522-9000
INSTRUCTION			
162	Absolutely Understand	www.absolutelyunderstandguitar.com	866-477-9900
164	Guitar Wheel	guitarwheel.com	
165	MJS Music Publications	www.MJSPublications.com	
164	West Virginia University	www.elearn.wvu.edu/Continuing	

MICROPHONES			
23	Shure	www.shure.com	847-866-2200
OTHER			
166	Infinity One	www.infinity1.com	952-556-1121
PARTS / COMPONENTS			
112	Allparts	www.allparts.com	713-466-6414
106	Best Tronics	www.guitar-cable.com	708-802-9677
162	Juststrings.com	www.juststrings.com	800-822-3953
163	Stetsbar	www.stetsbar.com	800-747-5965
109	TonePros	www.tonepros.com	209-848-4966
120	Warmoth Products	www.warmoth.com	253-845-0403
PICKUPS			
93	DiMarzio	www.dimarzio.com	800-221-6468
115	EMG	www.emginc.com	707-525-9941
171	Seymour Duncan	www.seymourduncan.com	805-964-9610
PUBLICATIONS			
152	Alfred Publishing	www.alfred.com	800-628-1528
168	Amer. Educational Music	www.earttraining.com	888-745-8880
175	Cherry Lane	www.musicdispatch.com	800-637-2852
122	Guitar 411	www.dougoppler.com	
173	Hal Leonard	www.musicdispatch.com	800-637-2852
126	Hal Leonard	www.musicdispatch.com	800-637-2852
154	Hal Leonard	www.musicdispatch.com	800-637-2852
94	Metal Method	www.metalmethod.com	800-243-3388
127	OHP Direct	www.ohpdirect.com	800-316-5871
128	OHP Direct	www.ohpdirect.com	800-316-5871
RECORDING EQUIPMENT			
43	Eventide	www.eventide.com	
2	Line 6	www.line6.com	877- To Line6
39	M Audio	www.m-audio.com	800-969-6434
49	Tascam	www.tascamiga.com	323-726-0303
RECORDS / CD'S			
53	Shrapnel Records	www.shrapnelrecords.com	800-937-8943
RETAILERS			
162	E.M. Shorts Guitars	www.wichitaband.com	800-835-3006
71	Musician's Friend	www.musiciansfriend.com	800-776-5173
165	Pedal Geek	www.pedalgeek.com	
101	Rockwind	www.music123.com/Custom	888-590-9700
165	Sam Ash Music	www.samash.com	800-4-SAMASH
165	Willcutt Guitars	www.willcuttguitars.com	859-276-0675
SCHOOLS			
106	Conservatory of Recording Arts	www.cras.org	800-562-6383
118	Full Sail	www.fullsail.com	800-226-7625
102	Los Angeles Recording School	www.larecordingschool.com	888-688-LARS
96	Musician's Institute	www.mi.edu	800-255-PLAY
120	National Guitar Workshop	www.guitarworkshop.com	800-234-6479
116	School of Audio Engineering	www.sae.edu	877-27-Audio
SOFTWARE			
125	Amplitude	www.amplitude.com	954-846-9101
163	eMedia	www.emediamusic.com	888-363-3424
164	Guitar Pro	www.emediamusic.com	888-363-3424
29	Native Instruments	www.ni-guitar-rig.com	866-556-6487
162	PG Music	www.pgmusic.com	800-268-6272
100	Submersible	www.drumcore.com	206-342-2331
SPEAKERS			
45	Celestion	www.celestion.com	631-249-1399
79	Electro-Voice	www.eviaudio.com	800-234-6831
75	Eminence	www.eminence.com	502-845-5622
STRINGS			
21	D'Addario	www.daddariostrings.com	516-439-3300
50	Dean Markley	www.deanmarkley.com	408-988-2456
76	DR Strings	www.DRStrings.com	800-782-1901
123	GHS	www.ghsstrings.com	800-432-ROCK
WEBSITES			
162	Talent 2K	www.talent2K.com	800-499-6395
89	WorkshopLive.com	www.workshoplive.com	

JASON PERL
PH: 646-723-5419 FAX: 212-944-9279
EMAIL: JPERL@FUTURENETWORKUSA.COM

ROBERT DYE
PH: 646-723-5431 FAX: 212-944-9279
EMAIL: RDYE@FUTURENETWORKUSA.COM

ADVERTISING CONTACTS
Guitar One
JEFF TYSON
PH: 646-723-5421 FAX: 212-944-9279
EMAIL: JTYSON@FUTURENETWORKUSA.COM

MATT CHARLES
PH: 646-723-5426 FAX: 212-944-9279
EMAIL: MCHARLES@FUTURENETWORKUSA.COM

DAN BROWN
PH: 323-528-4200 FAX: 212-944-9279
EMAIL: DBROWN@FUTURENETWORKUSA.COM

LAST LICKS

Jumpin' Jack Jazz

By Greg Koch

This month, I'm gonna give ya some jazz-flavored salvos for your arsenal. I did study jazz guitar at music school—although, to be accurate, it was actually a double major of jazz guitar and debauchery. (I wish I'd spent a little more time on the former, because the latter is grossly overrated.) I often get asked if I went to Berklee or North Texas or GIT, and I always say, "No, University of Wisconsin, Stevens Point." Which reminds me of that scene in *Caddyshack* where Danny, when asked if he's going to Harvard, says, "No, St. Copious of Northern..."

Be that as it may, I learned long ago that the gleanings of musical proficiency does not adhere strictly to certain zip codes. And in fact, I learned a lot at school. My instructor on guitar, the mighty Mike Irish, didn't force me to sport a hollowbody guitar with flat-wound strings, or play a Polytone amp, for the typical "jazz tone"; instead, he let me suss out my own goal of mutating styles while learning how to play over more sophisticated chord changes and developing technique. Here

are three jazzy licks that are a result of that mutant guitar upbringing...



lick #1 This lick serves as a nice little morsel for jazzing up a minor blues in G or a Gm7 vamp. Swing the eighth notes and alternate-pick everything—although you can also sweep-pick the two 16th-note arpeggios by dragging the pick up to hit all the notes.

lick #2 This fusiony snippet begins with a Jimmy Herring-meets-Les Paul sweep lick. It works great over an A7#9 or A7b9, and it's a great tension maker for the fourth bar of a 12-bar blues, leading into the IV chord. The sweep licks can be taken up or down in minor 3rds (every four frets) and played with blazing speed to impale the listener—in a good way, I hope.

lick #3 This lick employs a dose of friendly neighborhood chromaticism. A delicious portion to be served over any E7, Emaj7, or derivation thereof.

Bon appetit!



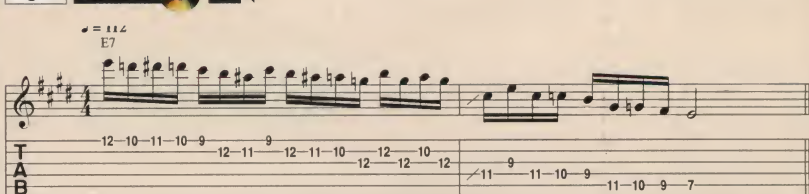
Fig. 1 Track 66



Fig. 2 Track 67



Fig. 3 Track 68



TROY VAN LEEUWEN

queens of the stone age

SA503 TVL
TROY VAN LEEUWEN SIGNATURE

YAMAHA
GUITARS

FEED MY KRANKENSTEIN



"The Krankenstein gives me the best tone I've ever had...period. I've played it all over the world in every type of venue: arenas, festivals, theatres, and clubs. My boy Dime and the gang at Krank have DEFINITELY gotten it right!"

- **Damon Johnson** (Alice Cooper, Slave to the System, Brother Cane)
www.damonjohnson.com • www.slavetothsystem.com



Alice Cooper

Damon Johnson

Photo: Denise Effenbein



KRANK
 AMPLIFICATION

www.krankamps.com



Guitar
 Award



Revolution Series 1

"Sounds like the greatest amp you've ever heard on a record, at a gig or in your head."

Total Guitar... October 2005



Krankenstein

"When it comes to the ideal combination of classic Fender clean, Marshall overdrive and modern distortion. No other amp can touch the Krankenstein's versatility and pure top of the class tone."

Guitar World... February 2006



Chadwick

"The Chadwick is a fully Kranked 50 watt version of a classic British tube amp. 50 watts of tube tone laced with incredible harmonic overtones and warmth."

See these full reviews & more at krankamps.com